MAR 7 1938

MUSICAL COURIER

Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, MARCH 1, 1938

Price 20 Cents

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

EUGENE GOOSSENS

Conductor of the Cincinnati Symphony Orchestra

"THE WORRIED DRUMMER."
Saul Goodman certainly looks the part as he plays the solo in the concerto of that name at the Young People's Concert of the New York Philharmonic-Symphony Society in Carnegie Hall. (Photo by Pat Terry.)

SERGE KOUSSEVITZKY pauses during his conducting of the Boston Symphony Orchestra at a recent concert in Carnegie Hall, New York. (Photo by Robert S. Holzman.)

KARL KRUEGER, conductor of the Kansas City Philharmonic Orchestra, looks on as his daughter, Theresa, goes riding with Charlie McCarthy on a visit to the Village of the Seven Dwarfs at the Carthay Circle Theatre, Hollywood.

(BELOW)
A SCROLL OF APPRECIATION was presented to Lauritz Melchior, Metropolitan Opera tenor, and his accompanist, Leo Taubman, after a concert they gave recently for the students of the New York Institute for the Blind. (Photo by Charles Seawood.)

ALBERT SPALDING, American violinist, arriving on the SS. Normandie from a European trip to begin a tour of the United States. He also crosses Canada for the first time, playing in St. John, N. B., and in Calgary. (Cosmo-Sileo Company Photo.)

(BELOW)
VIRTUOSOS EXCHANGE INSTRUMENTS. As a "lark," Nathan Milstein is seen playing the cello of Emanuel Feuermann, while the latter performs on the violin.

(LEFT)
A RECENT ARRIVAL FROM WAR-TORN CHINA, Yuck Jam, is shown viewing the working model of the Metropolitan Opera stage with Diane Wold. The model was one of the exhibits in the New Jersey Panorama Industrial Week, in Newark recently.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

ALFRED BOYCE
TEACHER OF SINGING
33 Riverside Drive (at 75th St.)
New York City TRfalgar 4-4895

JUNE BURGESS
8 East 30th Street,
New York, N. Y.
Tel.: MUrray Hill 4-0815

FRANCIS ROGERS
TEACHER OF SINGING
Member: Vocal Faculty Juilliard Graduate School
American Academy Teachers of Singing
144 East 62nd Street, New York City

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

MME. JOHANNA BAYER-LEE
ART OF SINGING
TONE PRODUCTION—DICTION—REPERTOIRE—STYLE—COACHING
Studio: 502 W. 113th St., N. Y. CAthedral 8-1096

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artist of radio, theatre, screen and concert hall.
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

BERNARD U. TAYLOR
TEACHER OF VOICE
Faculty Institute of Musical Art of the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
14 West 68th Street, New York
TRafalgar 7-8993

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
404 Riverside Drive, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

STUART ROSS
ACCOMPANIST—COACH
260 West End Ave., N. Y. SUs. 7-1566
Accompanist for Rosa Ponselle, Richard Crooks, Kathryn Meisle

EDGAR SCHOFIELD
Member of the
AMERICAN ACADEMY OF TEACHERS OF SINGING
NEW YORK SINGING TEACHERS' ASSOCIATION
50 West 67th Street, New York
Telephone: ENdicott 2-9527

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street
New York, N. Y.

KATHERINE GROSCHKE
PIANIST AND TEACHER
50 West 67th Street
New York City

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

MILLO PICCO
Baritone Metropolitan Opera Co.
Hotel Dauphin, Broadway at 67th St., New York
Phone: TRafalgar 7-2200

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

SUSAN BOICE
TEACHER OF SONG AND SPEECH
Interviews by appointment only.
320 East 57th St., N. Y. Tel. PL. 3-7938

MARGUERITE VALENTINE
CONCERT PIANIST
Director of Piano Department at Music School Settlement. Studio: 140 West 69th St., New York. Phone: ENdicott 2-4580

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons, Also for Children.
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

LOUISE GERARD THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School,
Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

ALICE NICHOLS
ACCOMPANIST AND COACH
57 West 75th Street, New York
Telephone TRafalgar 7-1314

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER
Some Noted Pupils: Grete Stueckgold, Sigrid Onegin, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Mrs. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Francis de Bourguignon, 143, rue Bara.

CANADA
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 128 Bloor Street West
Vancouver: Frederick D. Fraser, 1385 West 11th Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, Maadi-Near-Cairo.

ESTHONIA
Tallinn: Riho Pats, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.
Nice: Leland L. Smith, 57, Promenade des Anglais.

GERMANY
Berlin: Elinor Janson, Hittorfstr. 8, Berlin—Dahlem. Phone 763011.
Cologne: Adolph Spies, 569 Neusserstr.
Dresden: Blanche Barney Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Herman Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Johnsallée 2, Hamburg 13.
Leipsic: Jack Buckley, Otto Schill Strasse 4, II.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 49, Queen Anne St., W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Max Tak, 22 Vijselstraat.
The Hague: Henry de Groot, 350 Fahrenheitstr.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovsky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lanzone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

PALESTINE
Dr. Peter Gradenwitz, 35 Blvd. Nordau, Tel-Aviv.

POLAND
Warsaw: Alicia Simon, Hotel Sejmowy, U.l. Wiljska 4.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.l.

SOUTH AFRICA
Reder Weil, 15 Belle Ombre Rd., Tomboers Kloof, Cape Town.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Spliigenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Kronin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Eleventh Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottille Lambert, 1133 Pine St.

MAINE
Portland: Sylvia Rowell, 58 Thomas Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 27 Robinwood Ave., Jamaica Plain.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: James T. Watts, Duluth Herald & News-Tribune.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 1230 West Ninth.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon 1004 Olive St.

NEBRASKA
Omaha: Henrietta M. Rees, 720 South 22nd Street.

NEW JERSEY
Trenton: W. T. Rockhill, 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: Mary Louise Hargis, 15 Strathallen Park.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Harton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 245 Gilman Street
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Samuel P. Wilson, Columbus Dispatch.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Municipal Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: H. Donald Spatz, 244 Jamesom Place.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, Hotel Paso del Norte.
Houston: Hubert Roussel, 2815 Plumb St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 809 East Main St.

WASHINGTON
Seattle: Miriam Terry, 4718-6th N. E.

WISCONSIN
Milwaukee: Justin McCarthy, 3248 W. McKinley Blvd.

* *See first editorial page for list of other representatives.*

SEE ADVERTISING INDEX ON PAGE 50

DANIEL HARRIS
BARITONE—Metropolitan Opera Assn.
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

JOHN H. PATRICK
BASSO
CHICAGO CITY OPERA COMPANY

JOSEPH SCHUSTER
CELLIST
318 Central Park South, New York, N. Y.
Phone: Circle 7-4824

Edwin McArthur
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2176

AMANDA MAC DONALD
ACCOMPANIST-COACH
Monday Wednesday Friday
912 Auditorium Bldg., Chicago, Ill. Midway 1116

MARGA WALDRON
AMERICAN DANCER
Management: BANE BOOKING BUREAU
119 West 57th Street New York, N. Y.

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT
549 Fullerton Parkway, Chicago, Ill.

BEATRICE MacCUE
CONCERT TEACHER VOICE
CONTRALTO OF SINGING PLACEMENT
English—French—Italian—German repertoire
Studio: 202 East 35th St., N. Y. C. LEx. 2-1927

FRANCO AUTORI
CONDUCTOR BUFFALO SYMPHONY
433 Franklin Street, Buffalo, New York

HARRY T. CARLSON
CONDUCTOR — PIANIST — ORGANIST
Chicago Conservatory, Kimball Hall, Chicago

LOUIS HASSELMANS
OPERA CONDUCTOR — Paris Opera Comique,
N. Y. Metropolitan Opera, Chicago City Opera Co.
Louisiana State University, Baton Rouge, La.

FELIX MENDELSSOHN
Cellist & Conductor
New York University
Priv. Addr., 8530-67 Drive, Forest Hills, L. I.

J. CECIL PROUTY
CONDUCTOR
LONG ISLAND SYMPHONY ORCHESTRA
35-17 149th Pl., Flushing, L. I. Tel. FL. 9-6026

Mildred DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. PLaza 3-8717

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and
Union Theological Seminary. Director of the
School of Sacred Music of Union Theological
Seminary. 1012 Park Ave., N. Y. C.

ROBERT ELMORE
CONCERT ORGANIST
"Recital Thrills Carnegie Hall Crowd"
—*New York Journal*
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

CREIGHTON ALLEN
CONCERT PIANIST—COMPOSER
446 Third Ave., New York. LExington 2-4419

ANNE MARY BENTLEY
PIANIST
Room 709, 119 W. 57th St., New York City

AVIS BLIVEN CHARBONNEL
PIANIST
Suite 701, 119 West 57th Street, New York

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

MARIO MICCU
TEACHER OF PIANO
30-56 86th St., Jackson Heights, L. I.
162 West 56th Street, New York

BISSELL PADGITT
CONCERT PIANIST AND TEACHER
Auditorium Bldg., Chicago, Ill. Harrison 6546

Leonard Shure
CONCERT Suite 703, 119 W. 57th St., New York
PIANIST 865 Brush Hill Road, Milton, Mass.

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: E. W. Lowrey, 113 W. 57th St., New York

PETER LOUIS WALTERS
PIANIST
Mason & Hamlin Prize-winner 1935
RADIO — CONCERT — ACCOMPANIST
Mgt.: Esther Snow Carter
280 Newbury St., Boston

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

PRO ARPE QUARTET
Djina Ostrowska, Director
318 West 71st St., New York. Tel. SU. 7-8274

ELSA HARTHAN ARENDT
SOPRANO
Soloist First Congregational Church of Oak Park, Ill.
Euclid 27 La Grange 2070 Harrison 6267

Martha Briggs-Sutton
Soprano
CONCERT—RECITAL—RADIO
825 Orchestra Hall Bldg., Chicago, Ill.

Frederica FRICKEN *Soprano*
Mgt.: Helen M. Fowles, 14 E. 38th St., New York

CATHERINE HAWKS
MEZZO-SOPRANO
Suite 706, 119 West 57th St., New York

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

DOROTHEA LAWRENCE
SOPRANO
CONCERT, OPERA, RADIO
Athenaeum Concert Mgt., Steinway Hall, N. Y. C.

MAUD KEY SHELTON
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

GINA VANNA
SOPRANO
Personal Representative: Donna Parker,
Kimball Building, Chicago, Ill.

CHARLES EVERETT
TENOR
Specializing in Negro Compositions
Suite 701, 119 West 57th St., New York

HANNA BUTLER
Art of Singing
512 Fine Arts Bldg. Chicago, Ill.

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-6451

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-8537

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION — Class
Courses: (A) Theory of Voice Training. (B)
Analysis of the Standard German Song. Endorsed
by Artur Bodanzky.
370 Central Park West, N. Y. C. RIverside 9-3259

RICHARDSON IRWIN
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

FRITZI JOKL
Soprano—Now Teaching in America
Specializing in Interpretation of German Songs.
49 W. 75th St., N. Y. SUsquehanna 7-8618

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

ETTA Hamilton Morris
TEACHER OF SINGING
102 Pierrepont St., Bklyn., N. Y. Tel. MAin 4-6935

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in 3 months course.
EFFA ELLIS PERFIELD
103 E. 86th St. (at Park Ave.) N. Y. C.

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: CIrcle 7-6364

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

AVERNE WESTLAKE "Fortnightly" MUSICALES
Advanced Thought in Piano Technique in its
Relation to Colorful Interpretation. Classes
visited by appointment. 853 Seventh Ave.,
(corner 55th St.), N. Y. CIrcle 6-5698

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

LUISA MONTEZ
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bane Booking Bureau
119 West 57th St., New York CIrcle 7-7597

ACADEMY • OF • ALLIED • ARTS
Piano, Singing, Violin, Cello, Harmony, Theory,
Composition, Sight Singing, Student Opera Com-
pany, Symphony Orchestra, Professional Chorus,
Distinguished Faculty of 35 teachers, Private
and Class Instruction. Adults and Children.
349 West 86th St., New York. SChuyler 4-1216

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

FREDA DRAPER CONTRALTO
CHICAGO CITY OPERA COMPANY

GEORGE PERLMAN VIOLINIST
Teacher—Composer
722 Fine Arts Bldg.
Chicago, Ill.

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXVII, No. 5
Whole No. 2958

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-NINTH YEAR

MILFORD JACKSON
BARITONE — TEACHING
Pupil of Mario Sammarco, Milan, Italy
Frank La Forge and Solon Alberti, N. Y. City
Italian—French—German diction
718 N. Columbus Ave., Glendale, Cal. Ken. 6242

ROBERT ALLEN
'CELLIST
Professional Bldg., San Bernardino, Calif.
c/o Musical Courier, Roosevelt Hotel, Hollywood

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Cal. Tel. GL. 3293

THOMAS GRISELLE
COMPOSER (ASCAP)
1800 El Cerrito Place, Hollywood, Calif.
Phone Hillside 9006

MARY CARR MOORE MUS. DOC
AMERICAN COMPOSER
1816 S. Oxford, Los Angeles, Calif.
Phone: RE 5901

WILLEM VAN DEN BURG
Associate Conductor San Francisco Symphony Orchestra, Asst. Conductor San Francisco Opera Company. c/o Opera House, San Francisco, Calif.

BEATRIX MAYO
MEZZO-CONTRALTO
OPERA—CONCERT—RADIO—ORATORIO
5216½ Lexington Ave., Hollywood, Cal.
Phone NO. 7637

GEORGE **LIEBLING**
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Cal.
HI. 1131

MADALYN AKERS **PHILLIPS**
COMPOSER—ORGANIST—PIANIST
355 Fifth Avenue, Chula Vista, Calif.

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Tel. FE. 9441

The Beethoven Society
President: Dr. Feodor Kolin
PIANO—VOICE—COMPOSITION
SCHOLARSHIPS
Arnold Tolley, Bus. Mgr. Write Secy., 5400 Hollywood Blvd., Hollywood, Cal. GR. 5167, GL. 2881

KEN-MAR SCHOOL OF MUSIC
1544 N. Hayworth, Hollywood, Cal.
Phone GR. 1311

SUTRO-SEYLER STUDIO
MUSIC DANCE DRAMA
1417 West Blvd., Los Angeles, Cal.
Phone WHitney 6316

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

HANS HESS
CELLIST
Chicago Conservatory, 25 E. Jackson Blvd., Chicago, Ill.

DOROTHY ARDEN
SOPRANO
RADIO — MOVIES — OPERA — ORATORIO
1623 N. Mariposa, Hollywood, Calif.
Phone HO. 5111

LOIS HIGHLEY
SOPRANO
Lecture-Recitalist in Songs of Many Nations
Highley Manorplace, Rt. 1, Box 213-B
Oklahoma City, Okla.

MARY **REARDON**
SOPRANO
RADIO—CONCERT—ORATORIO
959 Crenshaw Blvd., Los Angeles, Cal. Tel. York 0779

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

BESSIE FUHRER ERB
VIOLINIST—TEACHER
Concert Master Woman's Symphony Orchestra
132 S. Serrano, Los Angeles, Cal. Tel. EX. 4758

A. KRONKOWSKI
VIOLINIST AND TEACHER
Beginner and Advanced
233 S. Broadway, Los Angeles, Cal. MA. 4727

DAVID ZEIKEL
Distinguished American Violinist
CONCERT — RECITAL — RADIO
27 Arlington Avenue
Santa Barbara, Calif.

JOHN A. GRAY
TEACHER OF PIANO AND THEORY
1106 E. 41 St., Los Angeles, Calif. Adams 0753

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif.
PHONE RO-1267

HELEN BATES Teacher of Singing **OMERON** CARL TENOR
1030½ N. Western Ave., Hollywood, Cal.
Phone HE. 9922

LILLIAN BACKSTRAND **WILSON**
VOICE SPECIALIST
Private Lessons and Teaching Methods
School of Music, University of South. California
PA. 2682 and RI. 4111

WILLIAM ROYAL
TENOR
CONCERT—OPERA—RADIO—ORATORIO
1830 Cahuenga Blvd, Hollywood, Calif. GL. 8218

ADELAIDE **AHRLING**
SOPRANO
ORATORIO—RADIO—RECITALS
510 Blanchard Parkway, Allenhurst, N. J.

ROBERT S. **WHITNEY**
CONDUCTOR
LOUISVILLE CIVIC ORCHESTRA

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

RARE PHONOGRAPH RECORDS
Cutout vocal recordings of all the famous artists of the past for sale. Over 25,000 in stock. Selections by Alda, Caruso, Galli-Curci, Farrar, Gluck, Journet, Melba, Tetrazzini and others. Free monthly list.
COLLECTORS RECORD SHOP, 71 West 48th Street, New York City

RUTH ROONEY
SOPRANO
Radio Koncert Bureau,
Harry A. Cahill, Manager
2415 RKO Bldg., New York

ANNEMARIE **GERTS**
SOPRANO
4226 N. Sawyer Ave.
Chicago, Ill.

EUGENE CONLEY
TENOR
CONCERT-ORATORIO
RADIO
Address W. W. J.,
The Detroit News,
Detroit, Mich.

PIETRO **CIMINI**
VOICE SPECIALIST and COACH
CONDUCTOR
620 S. Alexandria, Los Angeles FI. 0977

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
720 Spence St., Los Angeles, Calif.
Phone Angelus 16260

GRACE LaMAR
CONTRALTO
Management: Richard Copley,
113 West 57th St., New York

VLADIMIR **BAKALEINIKOFF**
CONDUCTOR
COMPOSER
5934 Manola Way, Hollywood
Mgt.: George Leyden Colledge,
30 Rockefeller Plaza, N. Y.

JACQUES **GERSHKOVITCH**
CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra

NINO **MARCELLI**
CONDUCTOR
San Diego Symphony Orchestra
2740 First Ave., San Diego, Calif.

Malcolm McMillan
NATIONALLY RECOGNIZED CHORAL COMPOSER
TEACHER OF SINGING
Conductor Hollywood Apollo Club, 13 seasons Conductor St. Paul Orpheus Club. Teacher of successful motion picture, radio, opera and concert artists. 730 N. La Cienega, Hollywood. Ox. 1306.

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
Mgt.: George Leyden Colledge, 30 Rockefeller Plaza, N. Y.
1547 S. Gramercy Place
Los Angeles, Cal. Tel. RO. 6245

FLORENCE **STAGE**
CONCERT PIANIST
ARTIST TEACHER
2635 Durant Avenue
Berkeley, Calif.

LILLIAN STEUBER
CONCERT PIANIST
109 S. Hoover St.
Los Angeles, Calif.

RICHARD **TETLEY-KARDOS**
CONCERT PIANIST
1318 N. Martel
Hollywood, Calif.
GR. 6967

FRANK COLSON
DRAMATIC TENOR
OPERA — CONCERT
RADIO — SCREEN
1235 N. Berendo St., Hollywood, Calif. Phone OL. 6388

ELLIS • MILDRED WARE **RHODES**
TENOR—TEACHER OF VOICE
338 S. Van Ness Ave., Los Angeles, Calif.
Phone WH. 6313
CONTRALTO — OPERA — RECITAL — RADIO

ALEXANDER **HAMMOND**
BASS-BARITONE
ORATORIO
CONCERT — RADIO
635 N. Gramercy Pl., Hollywood, Calif. Phone GR. 4957

EVA BROWN
TEACHER OF SINGING
Beginners and Advanced
A STUDIO FOR SERIOUS MINDED STUDENTS
3475 W. 6th St., Los Angeles, Calif.
Phone FE. 9528

BAXTER **RINQUEST**
TEACHER of SINGING
Adults and Children
RECITAL—OPERA—RADIO
Author of Vocal and Speaking Text
418 N. Beachwood Drive, Hollywood, Calif.
Phone HI. 4488

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago, Ill. Webster 2873

ARMAND and **L'ESTELLE**
Armand H. Buisseret TALENT AGENCY Estelle A. Lutz
Fine Arts Bldg., Suite 935, Chicago, Ill.
Tel. Harrison 8435

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

MARU' CASTAGNA FALLIANI
MEZZO-SOPRANO
LA SCALA AND CINCINNATI OPERAS
Care of Musical Courier, 119 W. 57th St., N. Y.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

ALEXANDER ROMANESQUE
Roumanian Concert Violinist and Teacher
Studio: Steinert Hall, 162 Boylston St., Boston

MARION LONDON MILHOLIN
TEACHER OF SINGING
17 Crane Ave., White Plains, N. Y.
Studio 54, Metropolitan Opera House Bldg., New York

YOSIE FUJIWARA
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

PETER CHAMBERS
BASS-BARITONE
Per. Rep.: G. H. Dalrymple, Fisk Bldg., N. Y.

VITTORIO TREVISAN
All BRANCHES OF SINGING AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

ELEANOR STEBER
SOPRANO
CONCERT—OPERA—RADIO—ORATORIO
87 St. Stephen St., Boston, Mass.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Il.

AMERICAN OPERA CO.
ANNA DEL PERDA, President
Executive Offices: 431 South Wabash Avenue, Chicago, Ill. Telephone Web. 3336

ELLISON-WHITE BUREAU
CONCERT MANAGEMENT
Booking Outstanding Celebrities
402 Studio Building Portland, Ore.

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o Spring Valley Farm, R. D. #23 No. Wales, Pa.

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studio, New York City

PAUL ULANOWSKY
Coach—Accompanist—Instrument & Voice
14 W. 55th St., N. Y. C. Circle 6-9820

MARION SCHROEDER BOORAS MINAS *Baritone*
Soprano
4418 N. Sacramento Ave., or 310 Fine Arts Bldg., Chicago Phone Ind. 4625

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 385 Orchestra Bldg., Chicago, Ill.

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Studio: 806 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Apt. 144 E. 150th St., N. Y., MOtt Haven 9-0363

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

FLORENCE KASS
CONTRALTO
CHICAGO CITY OPERA COMPANY

GUIDO CASELOTTI
VOICE CULTURE
Metropolitan Opera House Bldg.,
1425 Broadway, N. Y. C. PE. 6-2634

ADELE MARCUS
PIANIST
Carnegie-Plaza Apts., 162 W. 56th St., N. Y.
Telephone Circle 6-6568 or COlumbus 5-9381

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner
315 W. 57th St., N. Y. C. COlumbus 5-0369

FRITZI SIEBACH
ACCOMPANIST
800 Kimball Bldg., Chicago Harrison 0500

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EMMA ZADOR
TEACHER OF SINGING and DRAMATICS
120 West 86th St., N. Y. C. TRafalgar 7-7534

LENNART von ZWEYGBERG
CELLIST — Indiana University School of Music, Bloomington, Ind.
Concert Management George Leyden Colledge
30 Rockefeller Plaza, New York

WILLIAM BROWNLOW
(Lord Lurgan)
BARITONE
Concert Mgt. George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

A POET IN SONG
THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Suite 705, 119 W. 57th St., N. Y.

FLORENCE OSTRANDER
Teacher of Singing
21 COHAWNEY ROAD, SCARSDALE, N. Y. Tel. Scarsdale 1649
817 STEINWAY HALL, NEW YORK Tel. Circle 7-2916

Vernon d' Arnalle
TEACHER OF SINGING
344 West 72nd St., N. Y. ENdicott 2-8954

RUTH SHAFFNER
Soprano—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

WM. SPADA
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

GIACOMO BOURG
BARITONE and TEACHER
Prepares for Opera, Oratorio and Recital—Teacher of Opera and Concert Stars—Teacher of Amy Ellerman
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

AMELIA BRADDOCK
MEZZO-CONTRALTO
403 Carnegie Hall, New York COlumbus 5-2258

MAE DOELLING-SCHMIDT
PIANIST
American Conservatory, Chicago, Ill.

SYLVIA SMITH
CONCERT PIANIST
Room 704, 119 West 57th St., New York

JEANNE HASSLER
CONTRALTO—TEACHER—COACH
G. H. Dalrymple, Personal Rep.
250 W. 57th St., New York

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College
Chicago, Ill.

FREDERICK BARNES
CONCERT MANAGEMENT
1019 Auditorium Theatre Bldg., Chicago, Ill.
Phone WA. 6615

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

CLIFFORD KEMP
NEW ZEALAND PIANIST
TEACHER OF SINGING
Steinert Hall, Boston, Mass.

MME. PUEL FRENCH DICTION
and Interpretation of Songs
51 West 10th St., N. Y. C.
Tel. ALgonquin 4-3215

LEO TAUBMAN
Coach for MELCHIOR
Accompanist for KIPNIS
Suite 701, 119 West 57th St., New York

THE BOXALL SCHOOL OF PIANO
MARY BOXALL Director
255 Berkeley Street, Boston, Mass.

CHARLES REPPER
Composer-Pianist and Teacher
Music for: Piano; 2 Pianos; Voices; Inst. Trio; Orch. *Send for catalogs to:*
Brashear Music Co., 12 Trinity Ct., Boston

HELEN CHASE
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other Distinguished Artists
Studio, 316 W. 84th St., N. Y. C. TR. 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

JEAN REDD
CONCERT PIANIST——TEACHER
430 W. 118th St., New York UNiversity 4-6919

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y.

WILLIAM A. REID
COACH—ACCOMPANIST
Suite 701, 119 W. 57th St., N. Y. C. SC. 4-0925

BEVERLY KIRK
SOPRANO
CHICAGO CITY OPERA COMPANY
or 825 Orchestra Building, Chicago, Ill.

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o Spring Valley Farm, R.D. #23, North Wales, Pa.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

MARJORIE McCLUNG SOPRANO
1209 Steinway Hall,
Tel. CIrcle 7-4760
N. Y. City

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

Directory of Piano Teachers
A 140 page book listing professional piano teachers throughout the U. S., Price $1.50
NATIONAL GUILD OF PIANO TEACHERS
745 Riverside Drive New York

MILDRED BROWNE
COACH—ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-8055

ALEXANDER LIPSKY
PIANIST
Studio: 140 West 69th St., New York City
Telephone ENdicott 2-4580

VOL. CXVII—No. 5
WHOLE NO. 2958

MUSICAL COURIER
An International Journal Established 1880

New York, N. Y.
March 1, 1938

Parisian Musical Diversity Includes Concerts and Dance

Cortot and Prokofieff Are Soloists — American Artists Heard — Loïe Fuller Ensemble Appears

By IRVING SCHWERKE

PARIS.—Alfred Cortot was soloist with the Pasdeloup Orchestra, Wolff conducting. In the Schumann concerto, one of his best achievements, the vital spark, for some reason or other, was not struck. The pianist's best work was in Chopin's Andante Spianato and Polonaise, played with just enough tear-dropping in the former and *brio* in the latter.

At another Pasdeloup concert, Serge Prokofieff was the center of attraction as composer, conductor, and pianist. His first concerto was a brilliant exhibition of technique. Two later works figured also, Ouverture Russe and Romeo and Juliette (ballet suite).

Caterina Jarboro, American colored soprano, scored as soloist with the same orchestra and leader. She displayed abundant vocal resources in Air de Lia (Enfant Prodigue) by Debussy and a tendency to dramatize what rather required tenderness and abandon. Her greatest success was in a group of spirituals (M. Lermyte at the piano) to which she had to add four encores. In her spirituals she was quite different from other protagonists of this type of song, being bent on vocal rather than emotional effect.

Earl Maiman, a young American pianist, essayed the Liszt E flat concerto with the Paris Symphony Orchestra, directed by Georges Zaslawsky. Despite all their good intentions, neither of the contracting parties did work the quality of which justified one's being there to hear them.

NEW MUSIC ENTERS

The best thing at the Triptyque Concert was Buées sur l'eau, charming, original pages by Mesmin d'Estienne, played beautifully by the Chauland Trio—the whole thing impressive enough to be encored. Triton Society presented premieres by Hindemith (Trauer Musik), Petrassi (Introduction et Allegro), Milhaud (Cantate pour l'inauguration du musée de l'Homme), Tocchi (Canti di Strapaese) and Thiriet (Poëme), all of which were effective enough in one way or another, but none of which made what might be called a new contribution to the art of music. The Société Nationale's last seance of first auditions (various pieces by Labey, Debos, Bozza, Goue) reached its highest point in Poèmes pour Mi, songs of genuine sentiment and poetic import by Olivier Messiaen. Marcelle Bunlet sang them comprehensively.

The first concert of the Schubert Society, founded recently by Pierre Lebon, was a success and augurs well for subsequent events of similar nature, that is, the public performance of the lesser-known works of Schubert. The program just given comprised mixed choruses with wind instrument accompaniment (1828), three songs for male voices, Allegro Caracteristique (1828), Andantino Varié (1827), March Caracteristique (1825), and octet in F (1824). The enthusiasm which the venture received was of the overwhelming kind and the interpreters—too numerous to list—must have felt gratified with the results of their effort.

AND THERE WAS LIGHT

The spectacle recently given by the Loïe Fuller Ballets is rich in discovery for the future of staging that aims at brilliant and unusual lighting effects. The new "fluorescent ballets" presented the other evening are a complete departure from former systems of light projection. Under the influence of ultra-violet rays emitted by black bulbs, the materials set in motion by the dancers—these materials being impregnated with fluorescent substances—give off the loveliest and most amazing play of light thus far brought to the platform.

Pair of Modern Composers Well Received in London

Françaix Concerto Features Jazz—Prokofieff No Longer "Bad Boy"—Wood Leads Mahler's Eighth

By MARION WILSON BALLIN

LONDON.—Two contemporary composers, Russian and French, managed to enliven recent London music and spread an atmosphere of gaiety in surprising contrast with the often dour emanations of the younger generation in these troublous times. The two composers were Serge Prokofieff and Jean Françaix. Prokofieff conducted an assortment of his works for the British Broadcasting Corporation; and Françaix, who is only twenty-six, introduced himself to British listeners both as composer and pianist at the latest Courtauld-Sargent concert in Queen's Hall.

This talented French youngster was invited to play his own piano concerto for its first hearing in England, and he was equally successful in both capacities. Discreet chuckles greeted the first movement, reminiscent of Gershwin's Rhapsody in Blue in so far as it attempts to introduce jazz into the realm of serious music. Frothy as it is, its sparkling humor nevertheless holds its listeners—for one evening at least—and the really charming slow movement even hints at better things to come. The concert was given in conjunction with the Anglo-French Art and Travel Society and the program was divided between the two nationalities. Thus we also heard Robin Milford's enjoyable Concerto Grosso (composed in 1936), Vaughan Williams's masque, Job, and Debussy's three Nocturnes, all ably conducted by Malcolm Sargent.

PAPA PROKOFIEFF

As for Prokofieff, who burst upon the Western world as the *enfant terrible* of Russian music some twenty years ago, he appeared almost staid and elderly by comparison with his French colleague. Besides his Symphonie Classique, the B. B. C. Orchestra played two novelties, a suite from his ballet, Romeo and Juliet, and his second violin concerto (in G minor), which at first hearing seemed to be the best of the three. It was excellently played by the Belgian artist, Robert Soëtens, and with the other works made, if not a deep impression, at least a delightful evening's entertainment. More profound fare was provided by Sir Adrian Boult, who finished the program with a Beethoven symphony. Boult also conducted the second B. B. C. concert, with Myra Hess (one of London's most dearly loved favorites) as soloist in Mozart's C minor piano concerto (No. 24).

In point of volume, the biggest concert of the year has been Mahler's eighth

(*Continued on page 8*)

Vienna Philharmonic Forces Led by Foreign Conductors

Furtwängler, Coates and Walter Impress—Ravel Memorial Concert—Kipnis' Voice and Art Admired

By MARTA FRANK-PISK

VIENNA. — Wilhelm Furtwängler as guest led the Philharmonic Orchestra in a program of Schubert, Berlioz, Strauss and Tschaikowsky works. Another visitor with this orchestra was Albert Coates, specialist in Russian music, for which he has an uncommon gift. An interesting artist, he gave us a suite from Tsar Saltan by Rimsky-Korsakoff; a modern ballet suite, Stromschwellen des Dnjeper by Iwanoff-Radkevitsch; and (great delight of the evening) Scriabin's Poème de l'Extase. Vera de Villiers sang operatic fragments from Moussorgsky and Rimsky-Korsakoff with style and cleverness. The concert opened with the *menuet* from Le Tohbeau de Couperin, in memory of the late Maurice Ravel.

Bruno Walter's Philharmonic Orchestra program presented Mozart and Mahler.

SCHERCHEN HONORS RAVEL

Hermann Scherchen dedicated his last concert of the Musica Viva Orchestra to the memory of Ravel. The overcrowded hall gave proof not only of the established popularity of the new organization, but showed the high esteem in which the deceased artist is held in Vienna. In addition to important symphonic numbers, the program comprised the concerto for left hand, which Ravel wrote for Paul Wittgenstein and which was played by him, and three songs of Don Quichotte, sung by Hans Duhan, not to overlook the piano concerto played by Franz Hirt, Swiss pianist. It was one of the memorable concerts of the season.

THE RECITAL PARADE

Alexander Kipnis displayed his noble

(*Continued on page 44*)

Toscanini Quits the Salzburg Festival

"Unsettled Conditions in Austria" Given as Reason for His Resignation—Emanuel List Also Withdraws

Despite appeals from musicians and the Austrian authorities, Arturo Toscanini has remained firm in his decision not to conduct at the Salzburg Festival this summer, the Musical Courier learned just prior to going to press.

Maestro Toscanini forwarded his resignation to the festival directorate because of "the unsettled conditions in Austria as reported in the American press." In a statement issued from the National Broadcasting Company's New York headquarters, he declared that these conditions led him to "abandon my plans to go to Salzburg for this year's music festival."

The concert in Carnegie Hall on March 4, proceeds of which were to go to the Salzburg Festspielhaus, will be held but the receipts, he announced, are to be divided between the New York local of the American Federation of Musicians for its unemployment fund and the Verdi Home for Aged and Destitute Musicians at Milan.

Following Toscanini's announcement, Emanuel List, Metropolitan Opera basso, also announced his withdrawal from Salzburg. Lotte Lehmann, Metropolitan soprano, in response to an inquiry, said she expected to appear at the festival because she is "not a politician either in mind or deed" and hoped "to devote my art as always to Salzburg."

N. A. A. C. C. Concert Offers Native Scores

Suite for Viola and Piano by Paul Creston Wins Unusual Ovation—New Works by Howe, Griffis, Becker, De Cevee and Wood-Hill Also Heard

By HORACE JOHNSON

At the fourth concert of the series of the National Association for American Composers and Conductors on February 13 in New York, Paul Creston's suite for viola and piano won a success that had sensational aspects. The composer was cheered and excited applause was prolonged. This acclamation was richly deserved for the opus not only was given a masterly interpretation by Julius Shaier, violist (to whom the work is dedicated) with the composer officiating at the piano, but it was readily apparent that the suite is one of the most outstanding examples of meritorious musical creation that has been written in recent years. The suite has originality of melody and rhythmic patterns as well as skillful craftsmanship, but over and above these qualities it has an emotional power that places it high in American tonal productivity. This reviewer believes that Paul Creston's suite for viola and piano definitely marks its composer as one of the foremost men writing music in America. No eminent violist should fail to examine this work.

Other composers whose works were played on this program were Mary Howe, whose sonata for violin and piano

(*Continued on page 39*)

London Restores Mahler's Eighth

(Continued from page 7)

symphony, also sponsored by the B. B. C. and conducted by Sir Henry Wood. But undiminished popularity attends straightforward classical programs conducted by such distinguished foreign guests as Mengelberg and Weingartner, both of whom have been heard several times with the three leading London orchestras.

The number of chamber music concerts has increased again and includes the third and last of the Ernest Bloch Society evenings; a charming Consort of Viols program, consisting, as the name suggests, of very early music indeed; a concert of Brahms, Beethoven and Mozart by the Lener String Quartet; and a Schubert-Bartok concert by that exceptionally fine ensemble, the New Hungarian String Quartet.

SOLO CONTEMPLATIONS

String soloists have also been numerous and of a high average, including Kreisler, Isolde Menges and May Harrison among the violinists; Olga Hegedus and Audrey Piggott among the cellists; and Louis Bailly as the sole but admirable representative of the viola players. In a program of contemporary music he collaborated with the pianist, Genia Robinor, who subsequently gave a recital of her own with success.

Among the large group of pianists several names stand out, notably those of Reine Gianoli and Franz Osborn. The former is a young French girl who is starting her career with unusual promise; and the latter a German, considerably further along in an already successful activity. His latest recital was impressive.

Vienna Choir Boys' Management Opens New York Offices

The Vienna Choir Boys' Management Corporation has opened new offices in New York, to represent the group in all countries except Europe. The tours of the ensemble are to be handled exclusively by this management.

RETURNING TO PLATFORM

VLADIMIR HOROWITZ,

after a two years' absence from the concert field, resumes pianistic activities in June, when he appears with the BBC Orchestra in London for recordings. His father-in-law, Arturo Toscanini, will conduct. He plans to spend the season on tour in Europe, returning for an American tour in 1939. (Gerlach Photo.)

AIDING AMERICAN ARTISTS' GUILD

PREPARING FOR THE CARNEGIE HALL CONCERT

of the American Guild of Musical Artists on February 20, Lawrence Tibbett, Charles Kullmann and Helen Jepson obey direction of Walter Damrosch at the piano as Ernst Victor Wolff, Gaspar Cassado and Leon Barzin look on.

Haubiel and Sanders Divide N. Y. Philharmonic Award

Charles Haubiel, assistant professor of composition and theory at New York University, and Robert L. Sanders, of the University of Chicago faculty, will divide the $500 prize offered by the New York Philharmonic-Symphony Society for a short orchestral work by a native-born composer.

Mr. Haubiel submitted a passacaglia in A minor, while Mr. Sanders' entry was a little symphony in G. The judges making the award comprised Alexander Smallens, Deems Taylor and Noel Straus. Mr. Haubiel, born in Delta, O., in 1894, studied with Rudolph Ganz and Josef and Rosina Lhevinne and composition with Rosario Scalero. For eight years he was a member of the piano faculty of the Institute of Musical Art. Mr. Sanders, a Chicagoan, was born there in 1906 and, after study with Irene Belden Zaring and Edgar A. Nelson, was graduated from the Bush Conservatory of Music. He won a fellowship at the American Academy in Rome, where he studied under the late Ottorino Respighi. The prize-winning works are to be performed under John Barbirolli's direction.

Martinelli Recovers after Collapse during Opera

Giovanni Martinelli suffered an attack of acute indigestion while singing Celeste Aida in Verdi's opera at the Metropolitan at the Saturday matinee, February 26. He reached the wings before collapsing, and the curtain was rung down. General Manager Edward Johnson announced to the audience what had occurred, and telephone calls speeded Frederick Jagel, American tenor, to the opera house to assume the role. The interruption was only of nineteen minutes. Mr. Martinelli, treated backstage by Dr. George N. Slattery, the house physician, was later reported to be fully recovered.

Forum Magazine Offers $1,000 Prize for National Anthem

A prize of $1,000 for a new American national anthem to replace the Star-Spangled Banner has been offered by The Forum Magazine. The contest closes on June 30. Dr. Henry Goddard Leach, editor of the magazine, discussed the matter with prominent musicians and Padraic Colum, president of the Poetry Society of America before making the announcement. The new work, designed to be better suited for the voice, should be Dr. Leach said, a challenge to "the American people to be alert to their liberties."

Ann Jamison to Give Town Hall Recital

Ann Jamison, radio soprano, gives a recital in Town Hall, New York, on March 29. She plans to make an extensive concert tour next season. Miss Jamison has appeared on many radio programs including the Beauty Box Theatre and Hollywood Hotel.

Bach Circle Formed to Present New York Programs

The Bach Circle, a new organization in New York, sponsors its first program in Town Hall on March 19. The concerto, in A minor, for harpsichord, flute, piano and string orchestra; the cantata (No. 56) and concerto in F major, for two flutes, harpsichord and string orchestra, will be presented by Georges Barrere and Frances Blaisdell, flutists; Richard Hale, baritone; Mitchell Miller, oboe; Yella Pessel, harpsichord, and a string orchestra conducted by Carl Bamberger. The second concert is scheduled for April 22 in the David Mannes School.

Downes Chosen Musical Director of New York World's Fair

Olin Downes, music critic of the New York Times, has been named director of music for the New York World's Fair. He will supervise the projected World Festival of Music to be held in connection with the fair, according to Grover A. Whalen, president.

The proposed festival embraces operas, operettas, concerts, ballets, band programs, choral concerts and folk music presentations. Mr. Downes said that he plans "to create a program that is not only representative of what is great in musical art, but expressive of every phase of the musical life of our nation."

San Francisco Opera Plans Announced

Elektra and Pelléas to Be Sung Next Season—Gigli Among Artists Added to Roster

Richard Strauss' Elektra and Debussy's Pelléas et Mélisande will be presented next season by the San Francisco Opera Company, it was decided at the annual meeting of the San Francisco Opera Association.

Gaetano Merola, the general manager, also announced that Beniamino Gigli rejoins the company, as will Elisabeth Rethberg. Mme. Rethberg and Ezio Pinza are to appear in Mozart's Don Giovanni. Mr. Gigli is to make his bow in the initial opera of the season, Mefistofele, which will be sung on October 10.

In Elektra the two principal roles are to be sung by Rose Pauly and Kerstin Thorborg. Another returning singer is Friedrich Schorr, who participates in Die Meistersinger with Charles Kullmann. Fritz Reiner is to conduct. Among the new artists will be Galliano Masini, tenor, Mafalda Favero, soprano, and Carlo Tagliabue, baritone.

Eleven performances are to be given. The company, which had the smallest deficit this year in many seasons, only $17,000, plans to give six performances in Los Angeles next year instead of five.

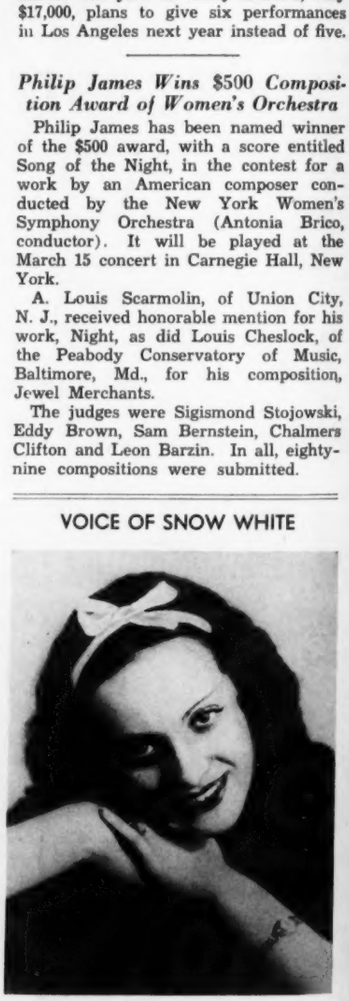
Philip James Wins $500 Composition Award of Women's Orchestra

Philip James has been named winner of the $500 award, with a score entitled Song of the Night, in the contest for a work by an American composer conducted by the New York Women's Symphony Orchestra (Antonia Brico, conductor). It will be played at the March 15 concert in Carnegie Hall, New York.

A. Louis Scarmolin, of Union City, N. J., received honorable mention for his work, Night, as did Louis Cheslock, of the Peabody Conservatory of Music, Baltimore, Md., for his composition, Jewel Merchants.

The judges were Sigismond Stojowski, Eddy Brown, Sam Bernstein, Chalmers Clifton and Leon Barzin. In all, eighty-nine compositions were submitted.

VOICE OF SNOW WHITE



ADRIANA CASELOTTI,

is the voice of Snow White and also did the bird songs in the Walt Disney cartoon film, Snow White and the Seven Dwarfs. She is the daughter of Guido Caselotti, New York vocal instructor. Aside from singing in her father's recitals, she had had no professional experience when selected for the part.

The Man Without a Country Again Sails Metropolitan Seas

Opera in English by Walter Damrosch and Arthur Guiterman Introduced into Winter Repertoire—Pelletier Conducts—Three Americans Make Debuts

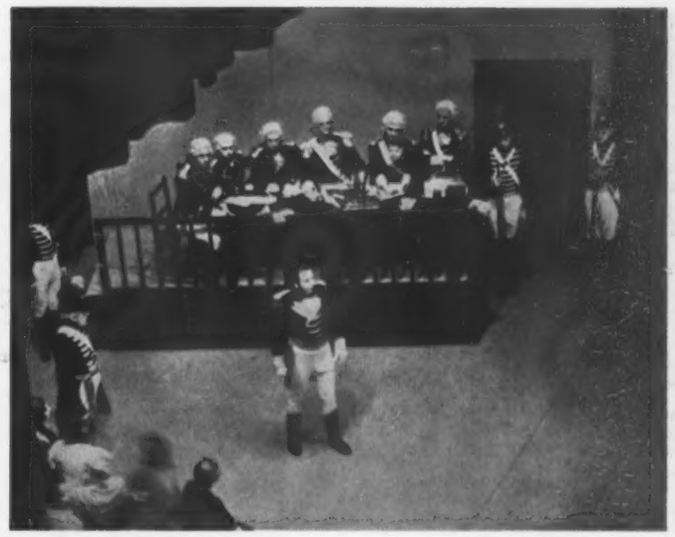
By R. M. KERR

The first hearing in the regular winter season of the Metropolitan Opera of Walter Damrosch's opera, The Man without a Country, sung in English, to a libretto by Arthur Guiterman based on Edward Everett Hale's well known story, took place on February 17. The work had its premiere in the popular season last spring and had later been presented by the Chicago City Opera, the composer conducting on both occasions. This time the native opus was entrusted to the baton of Wilfred Pelletier, and the cast afforded three young American artists opportunities for debuts in the winter season. Helen Traubel had sung the role of Mary Rutledge in the spring season, but Glenn Darwin, who assumed the part of Aaron Burr (it was said, on short notice), was a brand-new operatic aspirant. Mr. Darwin, a former student at the Eastman School of Music and at present of the Juilliard School of Music, revealed a smooth and sizeable baritone voice and clear diction, if some constraint, perhaps natural, under the circumstances, in his stage action. Daniel Harris did well with the First Midshipman's songs, showing pleasing voice and stage personality, and winning warm applause.

The Damrosch work allots its chief solo parts to Mary Rutledge, the heroine, and Lieutenant Philip Nolan, a part assumed (as in the spring season) by Arthur Carron. Mr. Carron gave a dignified portrayal, with emotional expressiveness in his dramatic scenes. His voice, which seemed somewhat constricted in his opening air, assumed pleasing volume and quality of sympathetic timbre in his later scenes. His acting, if a little phlegmatic at times, also grew in effectiveness in the dramatic trial scene where he is convicted of plotting with Burr treasonably, and the episodes on board the battleship Guerriere, to which the American Lieutenant is sentenced to pass the rest of his days.

Of Miss Traubel's debut, it may be said, as in her appearances last spring, that she brings to opera a voice of fine, rich quality, large enough for dramatic roles, and a professional manner of using it. There was particularly haunting quality in her voicing of the offstage music in the final act, where she appears in a vision to the dying Nolan, who has been fatally wounded in a battle with the Algerine pirates. Statuesque in appearance, she has yet to achieve complete freedom in stage movement.

Other parts that stood out in the large cast were those of John Gurney, who doubled as Colonel Morgan and a Midshipman; and George Rasely, who sang with especially clear enunciation and convincing stage presence as Blennerhasset. There was also much expert and pleasing ensemble work contributed by a host of others, including Nicholas Massue (Parke), Max Altglass (Fairfax), Wilfred Engelman (Lieut. Pinckney), George Cehanovsky (Lieut. Reeve), many of these doubling in other parts, and a bevy of Five American Girls, sung by Natalie Bodanya, Maxine Stellman, Lucielle Browning, Anna Kaskas and Charlotte Symons. Speaking parts included those of Louis D'Angelo (Commodore Decatur), James Wolfe (Captain Morris and Captain Sedley) and Ludwig Burgstaller (Private Schwartz).

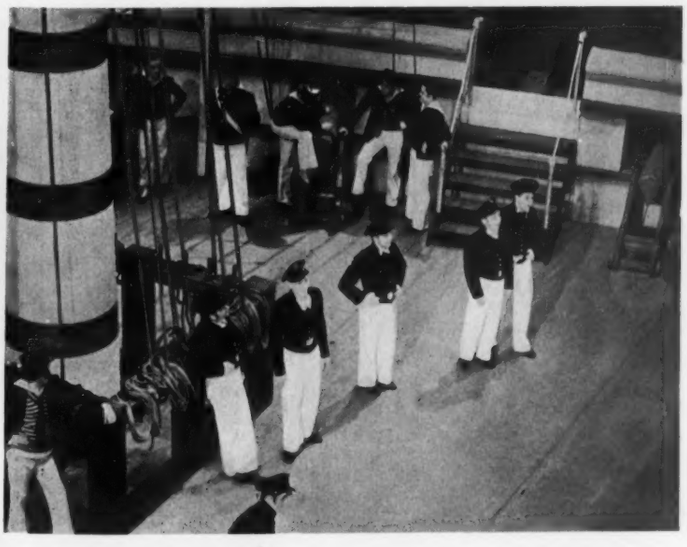


THE COURT MARTIAL AT CHARLESTON,

before which Lieutenant Philip Nolan (Arthur Carron) is convicted of plotting treason and sentenced to sail the seas until death, never again to see the country which he has denounced and dishonored. (Musical Courier Staff Photo.)

A VISIT FROM HIS LOVE,

Mary Rutledge (Helen Traubel) cheers Lieutenant Nolan aboard the frigate of war Guerriere, during a shore party at Gibraltar. Left, the crew prepared to attack the pirates. (Musical Courier Staff Photos.)



OFFICERS OF THE GUERRIERE

recall the sweethearts they left at home in a sentimental moment occasioned by the arrival of mail from shore. (Musical Courier Staff Photos.)

Performance Well Received

Mr. Pelletier's reading of the score was animated and of full musical value.

Of the Damrosch work, about which full critical comment has been made in previous issues of the Musical Courier and elsewhere, it remains to chronicle that it held the interest of the listeners.

The audience gave a cordial reception to the largely American cast, whose diction was in great part understandable. The Metropolitan's colorful staging of the ship scenes added much to the effect of the evening.

Das Rheingold, February 9 (Matinee)

Second in the special Wagner Cycle and opening the Ring series, the Rheingold matinee drew a full house and enabled many regular and incipient Wagnerites to follow the course of the immortal Nibelung story from its picturesque beginnings.

As usual at the Metropolitan, this prologue was given in one uninterrupted act lasting two and one-half hours. It seems a pity that the work has such few hearings, for in it are the dramatic and musical buds which come to ineffable flowering in the later Ring examples. Artur Bodanzky interpreted the score with his established authority and resource.

René Maison again gave a highly intelligent and suggestive portrayal of Loge, tellingly dictioned and sung. Friedrich Schorr was Wotan, heroic in action but troubled vocally in the high register. Paul Althouse had no such obstacle to overcome, and furnished ringing delivery of the measures of Froh. Julius Huehn intoned robustly as Donner. Adolf Vogel showed a bit too much of unction as Alberich, evidently aiming at melodiousness rather than malevolence. Karl Laufkoetter did an admirable Mime characterization. The sonorous giants were Ludwig Hofmann and Emanuel List.

Karin Branzell, an attractive and sweepingly dramatic Fricka, dominated the female section of the cast, which offered also highly effective contributions by Dorothee Manski (Freia), Anna Kaskas (Erda) and Susanne Fisher, Irra Petina and Doris Doe as the swimming maidens of the Rhine.

Don Giovanni, February 9

The cast of Don Giovanni was identical to previous performances with the exception of Irene Jessner, succeeding Gina Cigna as Donna Elvira. Miss Jessner offered a stylistic and intelligent interpretation of her role, though not singing it always with the vocal assurance to which her hearers have been accustomed. Charles Hackett's appearance as Don Ottavio was admirable histrionically and tonally. The other mem-

(Continued on page 24)

NEW YORK CONCERTS

JOHN BARBIROLLI

GRETE STEUCKGOLD

ALBERT SPALDING

JOHN CHARLES THOMAS

AMPARO ITURBI

JOSE ITURBI

GUILA BUSTABO

ERNESTO BERUMEN

FEBRUARY 5

National Orchestral Association Those competent youthful players of Leon Barzin, whose ensemble playing refutes their actual immaturity, and who are known as the National Orchestral Association, joined the "cycle" movement at a matinee in Carnegie Hall when they gave the first in a series of four programs to be devoted entirely to literature for the cello.

Emanuel Feuermann, virtuoso and poet of this instrument, who is to collaborate, started by presenting the K. P. E. Bach third concerto in A major and the Haydn D major concerto, (op. 101) as well as Bloch's Schelomo. It was an afternoon for a study in stylism and Mr. Feuermann's playing denoted not only that he is in full command of his instrument's technical demands but also a sensitive player keenly alive to the growth of musical ideas. The opening Bach had many moments of pyrotechnical display. The modern Bloch was virtuosic in treatment while the Haydn was used to reveal his poetic sensibilities. Mr. Barzin kept his players in due regard for the soloist, with the result that the perfect blending of orchestra and soloist reached ideal stature.

Alexander Brailowsky Third in the Chopin series which includes all the composer's piano works, the Saturday matinee recital of Alexander Brailowsky at Town Hall drew a capacity throng. The Slavic pianist was received again with every evidence of enthusiasm. He played brilliantly a list opening with ten mazurkas, those highly characteristic Polish dances making up a third of the program, but with their similarity of rhythmic pattern subjected to dazzling variations in color and melodic character. The rich variety of the afternoon also brought hearings of the fantasy, ballade in A flat, scherzo in B minor, six etudes, the impromptu in G flat, three Ecossaises, a pair of polonaises and of waltzes, and three nocturnes. Mr. Brailowsky endowed all these works with his pronouncedly individual manner of interpretation, of tense nervous energy, flashing *bravura* and limpid lyricism, and was recalled repeatedly to acknowledge applause of strong proportions.

FEBRUARY 6

Philharmonic Orchestra Georges Enesco made his farewell for the season as guest leader at this concert, his time having been extended an additional week because of a change in the arrival date of John Barbirolli. The program was one of acknowledged masterpices, including the overture to Weber's Der Freischütz, the Emperor Concerto of Beethoven, played by Rudolf Serkin, and the Brahms fourth symphony. The highlight was the high-spirited concerto, done with brilliance and finesse by Mr. Serkin, if the orchestral reading at moments lacked the ultimate of scintillance. The players responded with devotion in the Brahms work, which had a high-souled and eloquent interpretation, though the reading at times wanted ideal cohesiveness. At the close there was a warm ovation, with a few bravos, for the departing leader. Mr. Serkin had several recalls after his appearance.

Andres Segovia That protagonist of the guitar who won for it an accepted place among concert instruments, Andres Segovia, gave the first of two Town Hall programs at a matinee on this date. His program embraced a de Visee suite in D, a sonatina by Torroba, Granados' Dance in G and transcriptions of works by Pachelbel, J. S. Bach, Haydn and Mendelssohn, and numbers dedicated to and written for him by Castelnuovo-Tedesco, Ponce and an Albeniz *morceau*.

The striking feature about this virtuoso's work on this afternoon was that he seemed at his best in the transcriptions. Mr. Segovia has full command of the dynamic and technical requirements of the guitar, but his musicianship seems particularly applicable to works not conceived solely for it. The Pachelbel chaconne and the Bach prelude, fugue and bourée (written for the lute) were truly notable performances.

New Friends Of Music The Gordon Quartet and Ria Ginster, German soprano, were responsible for the excellent fare offered by the New Friends of Music at Town Hall. The Gordons officiated in two of the finest works in string quartet literature, namely, Mozart's A major (K 464) and Schubert's G major. Both of them were presented with sensitive musicianship and sufficient freedom of expression to allow their lyrical and dramatic qualities to emerge. There was not just glib perfection but an obviously serious desire to explore the profounder qualities of this truly great music. Miss Ginster has the benefit of a well-knit and malleable soprano, capable of a wide range of expression. Her singing of Mozart songs, including the popular Das Veilchen, was musicianly and essentially lyrical.

FEBRUARY 7

Theodate Johnson Sibelius addicts had a holiday when Theodate Johnson, Cleveland soprano, offered an entire list of songs by the Finnish composer at a Town Hall matinee. Two sections were sung in English, one in German and the final group in Swedish.

The soprano, heard here previously, is said to have consulted Sibelius anent the list and may therefore be taken as an authority concerning his wishes. Had the composer been as cooperative in providing material for her to offer, Miss Johnson's program might have been more attractive. Possessed of a not over-large but generally skillfully used voice, she sang each number with meticulous attention to detail, although there might have been more variation of color and less restraint. But Sibelius, in his settings, seemed to have followed a general plan, regardless of text or emotional possibilities, and the only variations in mood, as in Jubal, Ingalill and Der Diamant auf dem Marzschnee, served but to accentuate this weakness on the part of the composer. William Achilles was the piano accompanist.

Alexandre Tcherepnine A recital of his piano works was played by Alexandre Tcherepnine in Town Hall. The program served to show three main periods in the composer's work thus far—the early one marked by the ten bagatelles, scherzo in C minor, nocturne in G-sharp minor, dance in F major and toccata in D major, in which clever, satiric treatment of forms derived from the Romantic age predominated. Then there were the slightly more advanced Arabesques (op. 11), and the sonata in A minor (op. 22), the latter marking new attempts to fuse serious content with ambitious, dissonantal idiom in a logical, cerebral pattern, but not always wholly convincing. As an example of his latest trend, Mr. Tcherepnine played his Etudes de Concert (op. 52), which are based on his recent experiences in China. In these the pentatonic idiom of that country and its poetic scenes are evoked with great clarity and charm, if somewhat conventionally. The composer would have done better to vary his program with some works in other media, thus avoiding a certain monotony in a list mainly of short piano pieces. The audience was cordial.

Amparo and Jose Iturbi A brother and sister act, in the persons of Amparo and Jose Iturbi, drew a large audience to Carnegie Hall on this evening for brilliant and spirited readings by the two pianists in duo combinations. Both also contributed a section of individual offerings to the large and variegated list.

The feature was Mr. Iturbi's arrangement of George Gershwin's Rhapsody in Blue, the first such to be made and given its New York premiere. In his setting, which abounds in long passage work and shows Lisztian propensities, Mr. Iturbi has provided many episodes for virtuosic display, and both he and his sister took full advantage of them. It is a pianistic Eden for pyrotechnics, although the Gershwin ideas are retained.

The initial Mozart, an Iturbi specialty, was this composer's D major sonata, and Miss Iturbi ably followed her brother's lead in an artistic projection. A theme and variations of Schütt brought forth able ensemble work on the part of duoists. Miss Iturbi played, with discretion and able technical skill, an excerpt from de Falla's Three-Cornered Hat, Fauré's Troisième Impromptu and a sonata of Padre Soler. Some Chabrier and Arensky numbers divided the honors with Gershwin, and then Mr. Iturbi offered the ritual Fire Dance from El Amor Brujo, Ravel's Ondine and a Filip Lazar number in his own elegant but stirring fashion.

FEBRUARY 8

Marie Beutner Overcoming preliminary nervousness and concomitant insecure projection, Marie Auguste Beutner, Berlin soprano, revealed artistry and musicianship in a debut program on this afternoon in Town Hall. Opening with Handel's Care Selve, she then sang three Schubert songs, three of Liszt and some Finnish, Norwegian and Swedish folksongs and then three English songs of the Elizabethan period. A group by Medtner completed a list somewhat unconventional in makeup.

Her interpretations were delivered with excellent taste, vocal skill and emotional coloring of a wide range. Liszt's Bist du and Es muss ein Wunderbares sein, of contrasting moods, revealed her musicianship. The folksong group found her an admirable and skillful interpreter. Coenraad V. Bos at the piano gave able assistance.

Yehudi and Hephzibah Menuhin "The Menuhins must qualify as the concert manager's dream," wrote the critic of the New York Times after this Carnegie Hall event, at which he saw the regular seats and stage chairs filled with paying patrons, who frantically applauded and encored the remarkable young brother and sister.

They played three sonatas: Mozart's No. 32, in F major (K. 376), Beethoven's No. 10, G major (op. 96), and Lekeu's, also in G major. The sonatas were all major, as was their performance. The now established Menuhin ensemble art shone with exactitude, style and beauty. Classical restraint sounded in the earlier works, but the Lekeu composition brought out all the freedom of expression and warmth of temperament which that French romanticist's music requires for its most effective voicing. The male artist's tone took on fuller coloring and volume, and he was matched in those respects by his sympathetic little partner. The lovely and lively interpretation and execution gave new life to an eloquent work which should receive more frequent hearing these days.

FEBRUARY 9

Ana Drittel Although she had appeared previously under the auspices of the Federal Music Project, this evening program in Town Hall marked the first such concert there by Ana Drittel, cellist. Her program opened with a prelude by Emanuel Moor, progressed through seven variations by Beethoven on a Mozart theme and then listed the unaccompanied D minor suite (No. 2) of Bach. A Locatelli sonata, Jean Huré's sonata in F-sharp minor (in one movement) and Fauré, Turina and Hindemith were other numbers. The novelty

RECITALS OF THE FORTNIGHT

HAROLD HENRY

EMILY ROOSEVELT

EMANUEL FEUERMANN

EMANUEL LIST

FLORENCE EASTON

ANDRES SEGOVIA

HAROLD BAUER

JOSEPH SCHUSTER

was Petites Pièces Arméniennes by D. Alexanian, who assisted at the piano for the premiere. The reliable and cooperative Arpad Sandor accompanied in the rest of the program.

Miss Drittel played with assurance and poise and also revealed technical skill. If her tone was at times uneven in quality, it possessed attractive size throughout. Her readings smacked of much uniformity and she played generally as a sincere scholar, somewhat pedantically, as though unwilling to project personal considerations. The Bach suite and the Locatelli sonata revealed her at her best, for she played these with authority.

Simon Goldberg Having served as concertmaster of the Dresden Philharmonic Orchestra under Kleiber and Busch, and with the Berlin Philharmonic Orchestra on invitation of Furtwängler, it was to be expected that Simon Goldberg would reveal exceptional talent for his instrument when he made his debut in Carnegie Hall.

Mr. Goldberg, who studied with Carl Flesch, demonstrated a musicianly background and technical skill of a high order. His tone is rich and he plays with the poise of a veteran. Assisted by chamber ensemble and harpsichord, Mr. Goldberg opened his program with Bach's E major concerto. In each of the three movements, the violinist revealed accurate proportion, taste and refinement. In the Mendelssohn concerto which followed, true virtuosic temperament was demonstrated, while his approach to the Debussy sonata for violin and piano was one of subtlety and poetry. Mozart and Mozart-Kreisler works rounded out his program, in which Ernst Victor Wolff provided able assistance at both harpsichord and piano.

FEBRUARY 10

Philharmonic Symphony Orchestra The combination of the returning John Barbirolli and Kirsten Flagstad, splendid Wagnerian artist of the Metropolitan Opera, made this program of the Philharmonic-Symphony Society notable. Mme. Flagstad sang the Beethoven Ah, perfido aria and then the Immolation Scene from Götterdämmerung. Mr. Barbirolli played Schubert, Beethoven, Mozart and Wagner offerings.

The prelude was Schubert's Alfonso and Estrella Overture, a work in which the lyric Schubert shows marked Beethoven influences. Indeed some measures might have come from the fertile imagination of the Bonn composer. Played for the first time by the society, it was read *con amore*. The Beethoven aria, sung in Italian, was artistically delivered by Mme. Flagstad. The little heard D major (K 504) symphony of Mozart gave the strings and woodwinds of the orchestra a medium for display.

But it was in the Wagner, the Rhine Journey, Funeral Music and Immolation, played without pause, that Barbirolli, Flagstad and the orchestra became one in a magnificent interpretation. Music familiar to her, Mme. Flagstad really lived it in her artistry. Mr. Barbirolli read the excerpts as a worshipper before a shrine and the orchestra gave an exalted interpretation.

Pauline Pierce Although she has participated in performances at the Juilliard School, Pauline Pierce, mezzo-soprano, had not made her recital debut until this afternoon when she appeared in Town Hall under the auspices of the Walter W. Naumburg Foundation. Her program embraced Lieder of Brahms, some Russian songs of Tschaikowsky, Rachmaninoff and Moussorgsky and works of Bax, Peterkin, Taylor, Delius and Bantock. Respighi's Il Tramonto had a string quartet accompanying, Gibner King officiating for the remainder of the program.

Miss Pierce gave admirable interpretation to the Brahms group and her Russian offerings demonstrated a complete understanding of both texts and music. The voice is colorful in texture and, except for lack of lustre in some of the top tones, was produced with skill.

FEBRUARY 11

Emily Roosevelt and Harold Henry A joint recital was given as a benefit for Lincoln Memorial University of Harrogate, Tenn., by Emily Roosevelt, soprano, and Harold Henry, pianist, in Town Hall. Mr. Henry opened the evening's fare with Brahms' intermezzo (op. 116, No. 4) and rhapsody (op. 79, No. 2) and the Beethoven sonata (op. 109), played with facility if less than the usual ingredients of emotion. Miss Roosevelt sang Gluck's Divinités du Styx, Schubert's Nacht und Träume, Gretchen am Spinnrade and Im Abendroth, and Schumann's Aufträge. She scored by her seriousness and musicianship especially in the Schubert works. Later she sang three songs of Mr. Henry, the pleasing In Autumn, The Morning Glory and A Song, the latter two in MS., with the composer at the piano. The final groups brought piano contributions of Ravel, Chopin, Schubert-Liszt and Mr. Henry, and songs by Cimara, Wolf, Marx and Strauss. The audience was appreciative of the performers. Edwin McArthur was a skilled accompanist for Miss Roosevelt.

Boston Symphony Orchestra Having been his advocate, ardent protagonist and personal friend for many years, it was to be expected that Dr. Serge Koussevitzky would memorialize Maurice Ravel in New York as he had done in Boston. And so his program for this Friday evening in Carnegie Hall embraced three works of the Basque composer, the concerto for piano and orchestra, Mother Goose and the second Daphnis et Chloe suite. The prefatory number was the symphony played the previous evening by John Barbirolli and the Philharmonic-Symphony Society, the infrequently-heard "Prague" of Mozart.

Dr. Koussevitzky's accustomed finesse was apparent particularly in the Ravel contributions, which he read *con amore*. The concerto is brilliantly rhythmic Ravel, markedly influenced by jazz and with a final *bravura* movement. Jesús Maria Sanromá, the soloist at the Boston premiere, played it with authority and brilliant appreciation.

The Ma Mère l'Oye flashing miniatures were given the enchanting reading that an appreciative interpreter finds in them, while the ballet suite was a masterpiece of orchestral power and beauty. Dr. Koussevitzky's Mozart was somewhat more stolid than exuberant.

FEBRUARY 12

Philharmonic Young People's Concert With Emma Boynet, French pianist, and Saul Goodman, tympanist of the orchestra, assisting Rudolph Ganz explained the percussion choir to his Philharmonic-Symphony Society young subscribers at a morning program in Carnegie Hall. Pointing out that the kettle-drums were really not finger bowls for rhinoceri, nor was the tambourine invented solely for Salvation Army purposes, Dr. Ganz again entertained his followers with comments and slides.

He asked that the "taps" bit in the final number, Ernest Schelling's Victory Ball, be regarded as a memorial to the passing of Mrs. Schelling recently in Switzerland.

Miss Boynet gave a dashing and spirited reading of the Hungarian Fantasy of Liszt. Mr. Goodman utilized practically all of the instruments in the battery in playing Schreiner's The Worried Drummer. Tschaikowsky's Nutcracker Suite was presented with charm.

The overture was Weber's Abu Hassan. The Schelling work was read by players and conductor and received by the audience as a personal tribute to "Uncle Ernest."

Leonora Cortes Her second program of the season, given as a matinee in Town Hall, found Leonora Cortes offering Schumann's Faschingsschwank aus Wien, works of Chopin and Brahms as well as Tausig's arrangement of the D minor toccata and fugue of Bach. Miss Cortes again demonstrated her technical skill, highly developed and vigorous in style. A bit more variation of mood, particularly in the romantic aspects of her list, might have added to the attractiveness of the offerings, in which the pianist revealed imagination, emotional depth and musicianship.

Boston Symphony Orchestra As at the Thursday evening concert, the Saturday matinee of the Bostonians at Carnegie Hall did honor to Ravel, and this time that lamented master's music was Le Tombeau de Couperin, Rapsodie Espagnole, Scheherazade and Bolero. The only other number on the program did deference to Schumann, with that romanticist's fourth symphony, in D minor.

Serge Koussevitzky is a specially endowed Ravel interpreter, perhaps because he knew the French composer well and had his own frequent explanations regarding his masterpieces. Be that as it may, the readings this afternoon were authoritative, intensely feeling, and shaded with the subtleties required for complete realization. The Schumann utterance had tuneful flow and affectionate spirit. Of course the exciting Bolero made its customary exciting impression.

In the delicate Scheherazade (as sensuous but not as resounding as Rimsky-Korsakoff's), Olga Alverino performed the singing part and exhibited polished style mediumed by a voice of limited compass. The soloist knew well how to blend her measures with the febrile orchestration, beautifully toned by the instrumentalists. The Boston band stays in consistent elevated form.

Alexander Brailowsky Ten mazurkas, three nocturnes, the scherzo, the tarantella, B flat minor sonata and sundry waltzes made up the fourth of Alexander Brailowsky's Chopin cycle, which drew a good-sized audience to Town Hall. Brailowsky is equipped with a first-class pianistic mechanism, a crisp, satisfying attack and a beguiling sense of tone and color. Where he disappoints is in the deliberate variation of rhythm which used to go by the euphemistic name of *rubato* but which surely is not what Chopin intended, for it distorts the melodic line, robs the music of pulse and pace, and sometimes of sense. This was especially apparent in the mazurkas which, after all, are based on a dance rhythm, less so in the nocturnes, which had the character of free improvisations. A pianist of such outstanding qualities could afford to be true to the music and yet capture his audience, which he undoubtedly does.

Dorothy Blumberg A debut program was offered at night in Carnegie Hall by Dorothy Blumberg, pianist, pupil of Ida Elkan. Her program embraced the *sinfonia* from Bach's C minor partita, the same composer's Italian concerto, sonatas of Beethoven and Mozart and shorter works of Schubert, Liszt and Chopin. The

(*Continued on page 30*)

(*Photos of Spalding by E. C. Luks; Jose Iturbi by Josef Schiff; Easton by Ben Pinchot; Thomas by Daguerre; Barbirolli by Toppo and Henry by Josephine Rossi.*)

Mildred Howson Hartley Sings at Riverside Church

Mildred Howson Hartley, mezzo contralto, offered an aria, Spring Song of the Robin Woman, by Charles Wakefield Cadman and songs of Frank A. Howson, Charles E. Howson, Sanderson, Sapio, and Moussorgsky at the Fortnightly Music Hour at Riverside Church, New York, on February 3. She also sang arias by Peri, Thomas and Meyerbeer. Louise B. Jameson was at the piano. Mrs. Herbert Witherspoon, of the Metropolitan Opera Guild, spoke.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Minneapolis Symphonic Bills Bring New Soloists and Works

Mitropoulos Plays Piano Part in Fantasia by Aubert and Leads Suite by Nabokoff—Artur Rubinstein and Marian Anderson Assist Ensemble

MINNEAPOLIS.—The name Mitropoulos gains meaning and power as he conducts successive performances of the Minneapolis Symphony Orchestra. At the eighth regular evening concert in Northrop Auditorium on January 21 the Eroica symphony of Beethoven was given a brilliant reading. Mitropoulos was pianist and conductor in a first performance of a fantasia by Louis Aubert. The playing was more impressive than the conducting. An *adagio* for strings by Lekeu was a masterpiece of poignant beauty. Ravel's La Valse furnished an indifferent close to a superior program.

Mitropoulos has his own peculiar program plans. Thus he has offered three symphonies and six overtures in a single evening, and on a Strauss program for January 23 presented Richard Strauss's Don Juan and Death and Transfiguration, and four waltzes of Johann Strauss. The tone poems were truly superb; one of those too rare concerts where conductor and orchestra transcend the usual and labor together on a plane of singular achievement. The waltzes, however, brought us back to earth.

MAHLER AND ARTUR RUBINSTEIN

January 28 was notable for a Mitropoulos exposition of the Mahler first symphony and Artur Rubinstein's playing of Beethoven's fourth piano concerto. Wherever Mahler made lovely music, Mitropoulos revealed it with disarming sincerity, as he also did in places arid or trite. There was no attempt to exalt either form or content. It was a musical adventure, the net result being a more receptive attitude locally toward Mahler. Rubinstein did not attempt to explode the concerto into a show piece, but played with constant regard for its more restrained beauties. He extended his portion of the program with several encores.

AMFITHEATROF LEADS ITALIAN LIST

The concert of January 30 returned Daniele Amfitheatrof to the conductor's stand in a group of Italian pieces: Rossini's overture to Semiramide, Martucci's Notturno (op. 70, No. 1), Respighi's The Fountains of Rome, and Mancinelli's overture to Cleopatra. The modern Italian numbers were effectively introduced. Mitropoulos conducted Grieg's Peer Gynt Suite (No. 1) for the second part of the program.

MARIAN ANDERSON AND A NOVELTY

The tenth symphony concert, February 3, brought Marian Anderson, contralto, as artist; the first symphonic suite, La Vie de Polichinelle, by Nabokoff, and a vigorous version of Beethoven's fifth symphony. Two Handel airs and Verdi's O Don Fatale seemed to emphasize the solemn side of Miss Anderson's art and voice. The Nabokoff suite is contrived of enigmatic dissonances loosely strung into a program of sorts. It may have been very well played or very badly; just what the difference would be is a mystery.

The Mitropoulos concept of Beethoven is that of a forthright man of deeds, not a giant-killer, not a fixer of destinies, but an urgent mind which must express itself in pulsing, sparkling beauty. Mitropoulos distrusts the Beethoven slow movements, hurries them. The phrasing was a constant revelation. So was the balancing of the various orchestral choirs. Frequently the strings falter below the singing level of other choirs, but the brass sonority never becomes blare, and there is freedom and spontaneity. Mitropoulos is infusing new values into the playing of the orchestra, not mechanical but musical.

RECITALISTS

Marian Anderson offered a short recital in Northrop Auditorium Friday afternoon, and with some twenty songs gave a more complete conception of the versatility of her voice and art.

Trudi Schoop and her dancing comedians furnished the fifth number of the University Artists Course, February 8.

Mitropoulos conducted the Sunday concert of February 6. Verdi's overture to Sicilian Vespers, Dvorak's symphony No. 5, the prelude to Lohengrin and Waldweben from Siegfried comprised the program. E. G. K.

Rose Kunst, Soprano, to Make New York Debut

Although her first ambition and early training were in preparation for a pianistic career, it will be as a soprano that Rose Kunst makes her New York debut

(Photo by Herbert Mitchell)

ROSE KUNST

in Town Hall on March 16. Her program embraces operatic arias, Italian and French songs and Schubert, Strauss and Tschaikowsky works.

Born in Pennsylvania, Miss Kunst came to New York for study. In 1933 she sang in English the role of Tatiana in the Allied Artists Opera Company presentation in the Philadelphia Academy of Music of Tschaikowsky's Eugene Onegin. Last May, Miss Kunst was selected as a winner in the Westchester County auditions by Hugh Ross. The award provided for an appearance in concert in New Rochelle.

Oliver Stewart Active in Miami and Vicinity

Oliver Stewart, tenor, was heard in recital in Miami under the auspices of the Hotel Gralyn, Mana-Zucca Club, the Hotel Urmey and the Coral Gables Congregational Church on January 19, 23, 25 and 30. On February 1, Mr. Stewart gave a recital at the Miramar in Miami. On February 6 he fulfilled a re-engagement at the Hillsboro Club in Pompano and the next night at the Trianon Gardens, Fort Lauderdale. On February 9 he appeared at the Hollywood Beach Hotel and on 13 sang at the Dallas Park Hotel. The tenor was heard at the Hollywood Beach Hotel on February 16 and gave recitals at the Whitman and Shoremade in Miami on February 20 and 27. Mr. Stewart returns North for further concerts after fulfilling his engagement as soloist at the Coral Gables Congregational Church.

IN GOTHAM SONG LIST

EMANUEL LIST,
basso of the Metropolitan Opera, gives his New York recital at Town Hall on March 13.

Cornish Soloist in New Brunswick

Winifred Young Cornish, pianist, of New York and Montclair, was soloist with the Rutgers Symphony Orchestra at the New Jersey College for Women, on February 20 in the fifth Brandenburg Concerto (Bach), assisted by her string ensemble. She was also soloist in Mozart's C minor concerto, with the same ensemble, and the Schumann concerto, the latter climaxing the evening. Percy Such, cellist, a member of the college faculty, conducted.

Poldi Mildner Starts Columbus Recital List

COLUMBUS, OHIO—Poldi Mildner gave the first recital of 1938 here, playing in Memorial Hall recently, under Hast-Amend Civic Series auspices. On the pianist's program were the Beethoven Andante Favori and Waldstein Sonata, the Liszt B minor sonata and Mephisto Waltz and a group of Chopin pieces. Under Capital University's management the Curtis String Quartet gave two fine concerts in Mees Hall on a recent occasion, the only chamber music concert Columbus is to hear this season. On the program were the Mozart Hunting quartet, the Schubert Death and the Maiden quartet and Turina's Oracion del Torero. One of the largest and most enthusiastic audiences of the year heard the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor), in Memorial Hall on a recent date. Weber's overture to Euryanthe, the Tschaikowsky Pathetique Symphony, Strauss' Don Juan and the polka and fugue from Weinberger's Schwanda, the Bag-Piper were played. Three encores were demanded before the orchestra was permitted to leave the stage at the concert's end. S. T. W.

VIENNA CHOIR BOYS MANAGEMENT CORPORATION

has the honor to present

The Ace of Box-Office Attractions During the Past Six Consecutive Seasons

the VIENNA CHOIR BOYS

"WIENER SAENGERKNABEN"

Conductor

VICTOR GOMBOZ

formerly COURT SINGERS of the EMPEROR of AUSTRIA

founded 1498

"HOUSE WAS THEIRS BEFORE CONCERT BEGAN" N. Y. TIMES

"EXERCISED AN IRRESISTIBLE CHARM" N. Y. SUN

"UNUSUALLY ARDENT ENTHUSIASM" N. Y. HERALD TRIBUNE

"AUDIENCE QUITE WILDLY ENTHUSIASTIC" N. Y. WORLD-TELEGRAM

"UTTERANCE LIKE A LOVELY FILIGREE OF SOUND" N. Y. AMERICAN

"OVERWHELMING APPLAUSE—CROWDED HOUSE" B'KLYN EAGLE

"ENSEMBLE TONE OF THE CHOIR IS ONE OF RARE BEAUTY" WASH. POST

"20 CHOIR BOYS AND SYMPHONY DELIGHTS THRONG" WASH. TIMES

"SOMETHING UNEARTHLY IN RARE QUALITY AND SWEETNESS" WASH. EVE. STAR

In a Series of New Programs

Seventh Season 1938-39

Booking Now

EXCLUSIVE MANAGEMENT

VIENNA CHOIR BOYS
MANAGEMENT CORP.

521 Fifth Avenue
New York City

Cable Address: Choirboys, N. Y.

Phone: MUrray Hill 2-5521

Youth Has Innings in Philadelphia
Concerts of an Active Fortnight

Jorge Bolet Soloist with Orchestra, Which Also Does Menotti Work—McDonald Score Offered at Concert for Young People

PHILADELPHIA.—Two young men, graduates of the Curtis Institute of Music, held the spotlight at the Philadelphia Orchestra concerts of February 4, 5 and 8, when Jorge Bolet, Cuban pianist, played the exacting Rachmaninoff concerto in D minor, ably supported by the orchestra under Mr. Ormandy's skillful leadership. Also Gian-Carlo Menotti, young Italian composer, was represented by his overture to Amelia Goes to the Ball, played for the first time at these concerts. Each young artist is a master in his field of music. Mr. Bolet surmounted the amazing difficulties of the concerto with a technical equipment little short of colossal in conjunction with fine interpretative ability. The only other number on the program was the Brahms symphony in D minor, to which Mr. Ormandy gave a reading both detailed and brilliant.

The Concert for Youth, given by the orchestra under Eugene Ormandy, on February 17, was attended by the usual capacity audience. Several special features proved unusually interesting. Yolanda Picucci, fourteen years old, with poise but unassuming manner played the Chaminade concertino for flute and orchestra. She exhibited fine breathing, pleasing tone, and quite an advanced technic. As an encore she played Debussy's Syrinx, unaccompanied. The Harl McDonald symphony, A Tragic Cycle, for solo soprano, chorus of mixed voices, and orchestra was one of the finest numbers on the program. Selma Amansky sang the difficult solo part with fine tone and appropriate mood. The choral society of the University of Pennsylvania (which is under the direction of Dr. McDonald) also did remarkably fine work, both as to tone and diction. Mr. Ormandy led orchestra, chorus and soloist with skill and finesse. Soloist, composer and conductor were recalled many times. Samuel Lifschey (first violist of the orchestra) was soloist in Lied by d'Indy, giving it for the first time in Philadelphia. His exquisite tone and excellent musicianship were amply in evidence. The purely orchestral numbers were Tschaikowsky's Romeo and Juliet Overture-Fantasy, and Ravel's Daphnis and Chloe Suite (No. 2), both finely performed. The audience sang the Brahms Lullaby and Santa Lucia.

CIVIC OPERA DOES LOHENGRIN

The Civic Opera Company of Philadelphia presented Lohengrin on February 10. Myron Taylor in the title role and Emma Redell as Elsa brought to the parts beautiful voices. The dramatic honors however, were carried off by Lyuba Senderowna as Ortrud and Francis Row as Telramund. The others participating were Sigurd Nilssen, Elwood Hawkins and June Steigerwold. Laszlo Halasz conducted.

ELISABETH SCHUMANN SINGS

Elisabeth Schumann, soprano, was heard in a faculty recital at the Curtis Institute of Music on February 7, when she gave one of the most artistic performances of German Lieder ever heard here. In songs of Schubert, Schumann, Brahms, Wolf and Strauss she exhibited versatility both tonal and interpretative. She was superbly accompanied by Harry Kaufman.

BERCKMAN BALLET IN PREMIERE

The world premiere of County Fair, a ballet by Evelyn Berckman, with libretto by Mary Borland, was given a splendid performance by Mary Binney Montgomery and her dancers on February 9, with the Civic Symphony Orchestra. It is a jolly dance well in keeping with its name, and quite in the modern idiom. It was very well received, and finely conducted by Guglielmo Sabatini.

Walter Baker, young Philadelphia organist, gave his graduation recital at the Curtis Institute of Music, on February 14. His program was particularly well chosen and excellently executed.

M. M. C.

Dorothy
ORTON
American Soprano

Returns from European Tour
to present recitals in United States 1938-39

MUNICH

Neues Münchner Tagblatt, Nov. 30, 1937
"Dorothy Orton of New York succeeded in captivating her Munich audience through her simplicity and natural poise and, above all, through the excellence of her absolute musicianship. The soprano voice of the singer has its foundation in the splendidly trained middle register of lovely quality . . . In the North American Folk Songs the artist showed great charm of interpretation."

Münchner Neueste Nachrichten, Dec. 4, 1937
"In the singing of Dorothy Orton . . . surpassingly charming impression. Her soprano voice . . . is flexible and her tones have real charm of resonance and color . . . showing undeniable musical mastery . . . the artist sang most beautifully and with great charm various modern French compositions and American Folk Songs."

Volkischer Beobachter, Dec. 20, 1937
"Dorothy Orton has a naturally beautiful voice. Above all she sang beautifully compositions by Debussy, Ravel and Chausson and exhibited thorough comprehension and perfect taste."

FLORENCE

La Tribuna (Florence correspondent) Nov. 10, 1937
"Dorothy Orton showed excellent interpretative qualities."

Il Telegrafo (Florence) Nov. 7, 1937
"Miss Orton's is a flexible voice of beautiful timbre. . . ."

BUDAPEST

Pester Lloyd, Nov. 20, 1937
"The Hungarian Symphony Orchestra gave today a concert in the Academy Hall. The featured soloist Dorothy Orton, sang 'Elsa's Dream,' from 'Lohengrin' and an aria from 'La Gioconda' with a beautifully smooth voice and profound feeling."

ROME

Rome.—(U.P.)—A brilliant audience at Pichetti Hall last night warmly applauded Dorothy Orton, soprano, of Chattanooga, Tenn., in a concert which included classical European and American songs.

Il Popolo di Roma, Nov. 16, 1937
"Dorothy Orton executed the entire program with a well-trained and flexible voice, even in unusual difficulties of the vocal technique. Her evident command of foreign languages, clear diction and fine musical sensibility, all contributed to a high degree in enhancing the program."

La Tribuna, Nov. 12, 1937
"Dorothy Orton is intelligent and sings with warmth . . . the singer demonstrated her fine interpretative ability which was revealed in profound fashion."

PARIS

Guide Musical, Dec 1937
"Dorothy Orton possesses qualities altogether pleasing in a high degree, the acquiring of which—certainly important—has not changed her natural talent. With charming ease, a perfect memory, a thorough knowledge of languages and above all a sincerity which gave special importance to each interpretation, she rendered without apparent effort a heavy and unusually varied program unique in its arrangement."

L'Art Musical, Dec. 17, 1937
"Dorothy Orton, soprano, was heard for the first time in concert in Paris, Dec. 4th. Miss Orton's program . . . displayed a high degree of training and intensive study. We will stress more particularly the last group, devoted to North American Folk Songs, which one hears very seldom in France, and in which Miss Orton showed herself particularly at ease vocally and musically, giving colorful and animated interpretations."

Münchner Zeitung (Munich)—Dec. 2, 1937
"Dorothy Orton of New York has a beautiful, limpid, very elastic soprano voice of great charm of color and considerable resonance, well balanced in the high and low register, and therefore well fitted for and trained in bel canto and coloratura. Her pianissimo singing is wonderful. The songs rendered by Miss Orton offered a pleasant variety. The singer had selected an interesting programme, rendered with understanding and with natural, vivacious musical expression, in a captivating manner. Credit should be given to her correct German pronounciation of the German text."

European Management:
ALBERT MORINI
252 Fbg. St. Honoré, Paris, France

American Management:
NATIONAL MUSIC LEAGUE
113 West 57th St., New York City

NBC Orchestra Led by Toscanini
Continued Enthusiasm Marks Notable Broadcast Events

There is no diminution of interest in these concerts, the NBC quarters being the scene every Saturday evening of applausive tributes for Toscanini and his assistants, rewarding their entirely eminent achievements.

Unflagging absorption and energy are added to deep musicianship and emotional drive in everything Toscanini does. Those qualities made a memorable experience (at the concert on February 12) of Brahms' second symphony, the first and last movements reaching heights which have not been exceeded in New York by any of the Italian leader's colleagues of the baton. His tender and poetical characterization of Wagner's Siegfried Idyll has always been of moving effect, and it was so again on the present program. Flexible and graceful lines made Weber's Euryanthe Overture another commanding feature, and the concert ended in vividly-etched style with a bounding exposition of the humor and scintillancy in Dukas' scherzo concerning the sorcerer and his incautious apprentice.

Haydn's symphony in G major (B. and H. No. 13) has always been a highlight in the Toscanini repertoire, and his interpretation of the work at the February 19 broadcast of the N B C Symphony Orchestra, usefully rebuked those persons who unquestioningly accept the foolish belief that "Papa" composed only light-mooded and generally ebullient music. The G major symphony is deeply felt and in some of its episodes rises to heights of which neither Mozart nor Beethoven need have been ashamed. The orchestra played the opus with adorable elasticity and flawlessness.

Handel's Concerto Grosso (No. 12) in B minor opened the program with eloquence and spirit. The rest of the evening was devoted to later examples; Roussel's The Spider's Banquet and Martucci's Danza (Tarantella) from his opus 45. The former is of febrile fancy, exquisitely tonalized, and Toscanini's subtle imagination brought into full play the tragi-comedy of the story about the unhappy butterfly, the voracious spider and his deserved death followed by the ironic funeral procession.

Martucci was one of Italy's few modern composers who broke away from the operatic trend, and his instrumental works voice the methods of Liszt and Wagner. It is well that he is heard occasionally but Toscanini might have chosen a more representative Martucci score than the inconsequential dance excerpt.

L. L.

Photo by Hrand, Paris

"One of the rare and unusual violinists of the age."
—*Tokyo Japan Advertiser, Feb. 17, 1937*

"The whole recital may be described as two crowded hours of glorious life—crowded, glorious and unforgettable."
—*Peiping Chronicle, March 11, 1937*

"Elman performed with the technique and feeling which have won him a ranking among the world's leading violinists."
—*Shanghai China Press*, March 17, 1937

"Enthalled for more than two and a half hours with the pure magic of his playing."
—*Johannesburg Star, July 12, 1937*

STEINWAY PIANO

MISCHA ELMAN

WORLD-FAMOUS VIOLINIST

IN EUROPE—FALL OF 1938

✦

AVAILABLE IN AMERICA FROM JANUARY, 1939

MANAGEMENT:
HAENSEL & JONES
113 West 57th Street,
New York

Division Columbia Concerts Corporation of Columbia Broadcasting System

Acclaimed by a crowded house at his last New York recital at Carnegie Hall on January 22, 1938

"A free-flowing song at which the ear could but marvel."
—*New York Times*

"A tone translucent and glowing."
—*New York Herald Tribune*

"Playing of unassailable poise and mastery."
—*New York Sun*

"Fabulous beauty of tone."
—*New York Post*

"A huge audience greeted Elman with great enthusiasm."
—*New York World-Telegram*

"Outstanding in yesterday's many recitals was the matinee event of Elman."
—*New York Journal and American*

VICTOR RED SEAL RECORDS

Eleanor Steele and Hall Clovis in Many European Bookings

Eleanor Steele and Hall Clovis, now touring Europe under the direction of Albert Morini, appeared in Paris on February 24. On March 6 they are soloists with the Orchestre Symphonique at the Salle Pleyel, offering premieres of new works by Darius Milhaud and Castelnuovo-Tedesco. The following day they broadcast over AVRO at Hilversum, Holland, and on March 10 give a recital at The Hague. After appearing in Munich on March 14 they sing at the radio station in Prague, March 17, and on March 23 appear with the Budapest Symphony Orchestra. Their Italian tour covers Venice, Florence, Rome, Pisa and Turin. Castelnuovo-Tedesco accompanies them in the Venice concert. Their trip, the fourth in Europe, ends in Scandinavia.

National Symphony Committee To Raise Sustaining Fund

Bills Introduce Kindler, Damrosch, Berezowsky and MacMillan as Leaders—Elman and Ruth Posselt among Soloists—Eminent Recitalists Heard

WASHINGTON, D. C.—As there remains but one month before the National Symphony Orchestra has its final concert, plans are under way for the raising of a sustaining fund of $103,000 to meet requirements of the 1938-39 season. The last month Dr. Kindler has given us a variety of programs which included many soloists and guest conductors. On January 20, the Vienna Choir Boys proved their customary popularity in offering selections which dated from early sixteenth century to songs of Robert Schumann. On January 23, Sir Ernest MacMillan, guest conductor, and Ruth Posselt, violinist, were presented. Miss Posselt's playing of the Dvorak concerto was enthusiastically received.

DAMROSCH AND KINDLER CONDUCT

On February 6, Dr. Kindler conducted the first half of the program which contained the overture to Iphigenia In Aulis (Gluck) and the Italian Symphony (Mendelssohn), both excellently performed. The four movements of the symphony were beautifully contrasted by Dr. Kindler, who revealed all the charm and characteristics of the Romantic period. Dr. Walter Damrosch conducted the second half of the program, giving his own compositions, An Abraham Lincoln Song, Three Midshipmen Songs, and an arrangement of the Bach chorale-prelude, Ein' feste Burg ist unser Gott. Glenn Darwin and the Washington Choral Society assisted in the songs. Dr. Damrosch's compositions, patriotic in nature, made a favorable impression.

BEREZOWSKY AND ELMAN APPEAR

On February 16, Nicolai Berezowsky conducted his first symphony and Mischa Elman played the Vivaldi G minor concerto, and the Mendelssohn E minor, with Dr. Kindler conducting. Elman's broad golden tone, and inspired interpretation brought forth cheers which recalled him many times. Dr. Kindler and the orchestra gave splendid support. Dr. Kindler closed the program with a brilliant reading of Enesco's Roumanian Rhapsody (No. 2), giving it great vitality and color.

On February 20, Ania Dorfmann, pianist, scored success in her playing of the Beethoven concerto in C major. Miss Dorfmann was recalled so many times, she obliged her audience with an encore. She possesses an impeccable technic and emotional appeal. The orchestra gave her superb assistance in the accompaniment. The remainder of the program consisting of all Viennese music was delightfully performed.

SZIGETI WITH PHILADELPHIANS

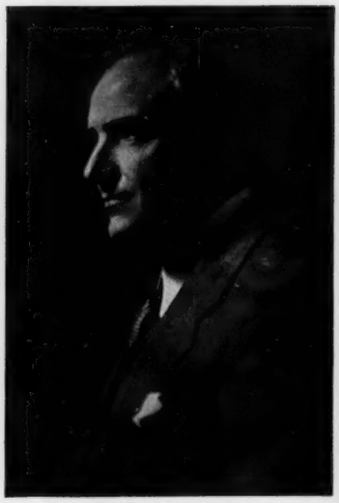
On February 1, T. Arthur Smith presented the Philadelphia Orchestra (Eugene Ormandy, conductor) and Joseph Szigeti, playing the Beethoven D major concerto for violin. The orchestra under Ormandy gave a stirring performance of the Brahms C minor symphony.

RECITALS BY MENUHIN AND PONS

On January 30, Mrs. Dorsey introduced Yehudi Menuhin, at Constitution Hall. For weeks all seats had been sold, and the artist was surrounded by several hundred on the stage. His playing of the Tartini Devil's Trill was a memorable feat. The Schumann violin concerto, long anticipated, proved worthy of the attention of the audience. So much has already been said of this young artist that it is futile to add more adjectives. He was recalled many times and the audience refused to leave until the lights were finally dimmed.

On February 13, Lily Pons, under the above management, drew the same huge audience as that of Menuhin. The flexibility and freedom which characterized her singing is indeed a rare gift. Her Debussy songs (Green and Mandoline) were exquisitely performed. Frank La Forge assisted competently at the piano.

HOLDS VOCAL CLINIC



EDGAR SCHOFIELD, teacher of singing and coach, has many teachers from several states enrolled in his Vocal Clinic, being conducted at his New York studio monthly throughout the season

ROTH QUARTET AT LIBRARY OF CONGRESS

The Roth String Quartet were heard in three concerts by the Elizabeth Sprague Coolidge Foundation in the Library of Congress Auditorium on February 10, 11 and 12. Their major offering was The Art of the Fugue (Bach), parts of which were played at each performance. This had been arranged for string quartet by Roy Harris and M. D. Herter Norton.

THOMAS AND BURKE SING

Mrs. Townsend closed her Morning Musicals at the Mayflower Hotel on February 7 with the presentation of John Charles Thomas and Hilda Burke, both of the Metropolitan Opera. Mrs. Townsend announced at this time that she will continue her concerts next season, due to the many requests. This is indeed fortunate, for her concerts add much to the cultural advancement of Washington. G. E.

Norena Scores in Paris Otello

(Special Cable to the Musical Courier.)

PARIS.—Eide Norena's return to the Paris Opéra in the role of Desdemona in Otello was welcomed by a crowded house. She was acclaimed after the third act and after the Willow Song and Ave Maria. The success of the performance was so marked that more hearings of Otello were immediately announced. The title role was sung by Saint-Cricq. Philippe Gaubert conducted. I. S.

LOIS

BANNERMAN

Has been hailed by the press as one of America's best arguments for the harp as a solo instrument.

An audience-compelling attraction this artist has made innumerable appearances in the past year.

"Flattered the judgment of those who selected her."—*New York Sun.*

"Pleasing quality of tone."—*New York Herald Tribune.*

"Unusual command of volume gradation."—*New York Evening Journal.*

"Enchanted her audience."—*Le Courier des Etats-Unis.*

The Youngest Harpist Ever to Appear at White House Musicale

Referring to Miss Bannerman in My Day on February 9, Eleanor Roosevelt wrote: "Youth is always appealing, and when you add to it beauty, plus talent and charm, you are sure to have a sympathetic audience."

"Presented a splendid program."—*Elmira* (N. Y.) *Advertiser.*

"Played with striking beauty."—*Yonkers* (N. Y.) *Herald Statesman.*

"Reached heights of sheer loveliness."—*Plainfield* (N. J.) *Courier News.*

"An artist of extraordinary ability."—*Hackensack* (N. J.) *Bergen Evening Record.*

"Performance worthy of the admiration and spontaneous acclaim received."—*Amsterdam* (N. Y.) *Evening Recorder.*

Lyon & Healy Harp Used Exclusively

Management

NATIONAL MUSIC LEAGUE

113 West 57th St., New York, N. Y.

JESSICA

DRAGONETTE

SOPRANO

Appearing IN CONCERT during the Season 1937-38

Management:

HAENSEL & JONES

113 West 57th Street New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Beautiful...

Glamorous...

BIDU SAYAO

★

LEADING METROPOLITAN OPERA STAR

MANON
TRAVIATA
BOHEME
RIGOLETTO
ROMEO AND JULIET
BARBER OF SEVILLE

Mrs. Franklin D. Roosevelt wrote on January 22, 1938, in her syndicated article, "My Day": "Washington—We had a concert after the dinner to the Chief Justice. Senorita Bidu Sayao looked charming and had the most lovely voice."

Acclaimed

this season in Opera and Concert

- **"The Metropolitan Opera's new 'glamour girl.'"** *—New York Sun*
- **"There were jewels in her voice to match those she wore."** *—Washington Times*
- **"Glittering, pure and lustrous voice and an inexhaustible supply of charm."** *—Chicago Daily News*
- **"The fascinating Bidu Sayao captivated the huge crowd."** *—Syracuse American*

NOW BOOKING

Season 1938-39

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
division of
Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street New York City

ANNE MUNDY

PIANIST

Plays the

RACHMANINOFF CONCERTO

with the

NEW HAVEN ORCHESTRAL ASS'N

and

ROCHESTER CIVIC MUSIC ASS'N

"Likely to be of more than passing interest was the presence of Miss Anne Mundy, talented pianist, who more than lived up to the expectations derived from her advance notices. . . .

"It was apparent from the beginning that Anne Mundy is not just another young lady who plays the piano. Nor did it take long to discover that her technical sufficiency might be taken for granted and a higher approach to her performance be considered — that of general artistic ability. Miss Mundy draws a resounding forte from her instrument and at all times employs a firm tone of excellent quality. . . . Beyond these detailed considerations is the sweep of Miss Mundy's performance, the rhythmic impulsion which gives a long line to the musical phrase, and the complete immersion in the style of the work. Undeniably, Miss Mundy is a young lady destined to go places—several times, one may hope, to New Haven."
—*H. Earle Johnson, New Haven Register, Jan.* 11, 1938.

"That Miss Mundy is a pianist of technical accomplishment, firmly grounded musicianship, and youthful poise was at once demonstrated in the opening measures of the Rachmaninoff concerto, a work rich in orchestral and pianistic sonority and characterized by the composer's penchant for long melodic lines and extensive chords. . . . This is music adaptable to her capabilities and manner of performance. As a result she gave a good account of herself to the evident delight of the audience who showered her with applause."
—*Miles Kastendieck, New Haven Journal-Courier, Jan.* 18, 1938.

"Miss Mundy was warmly applauded. She plays musically, and her tone and use of it are firm and vital . . . she showed a sensitive appreciation of the music, and her playing was sympathetic to it throughout."
—*Stewart B. Sabin, Rochester Democrat and Chronicle, Jan.* 31, 1938.

STEINWAY PIANO

Season Now Booking 1938-1939

Management: Richard Copley
113 W. 57th St., New York

Cleveland Composers Featured in Opera, Dance and Choral Events

Beryl Rubinstein's The Sleeping Beauty Staged—Elwell Ballet, The Happy Hypocrite, Produced—Orpheus Singers in Forsyth Hymn—Rose Pauly Soloist with Rodzinski Forces

CLEVELAND, O.—Composers who have adopted Cleveland as their home city have figured prominently on the concert and operatic stage during the past weeks. Arthur Shepherd's Song of the Pilgrims, performed by the Cleveland Orchestra and the Philharmonic Chorus under Dr. Rodzinski's baton, has been previously reviewed in this column. There followed The Sleeping Beauty, opera in three acts, libretto by John Erskine, music by Beryl Rubinstein, pianist and director of the Cleveland Institute of Music.

This being Mr. Rubinstein's first attempt at fusing drama and music, it must be conceded that he came through with flying colors. The music is throughout charmingly lyrical, well and intelligibly constructed, especially where the orchestral scoring is concerned. There is little trace of ultra-modernism, but a genuine feeling for the beauty of sound.

Albert Stoessel conducted the performance, with the Cleveland Orchestra in the pit, with splendid results. Two Cleveland singers, now at the Juilliard Opera School, Joseph Marsilia as the Prince, and Donald Dame as the Herald, were a distinct asset to the performance. Alice George and Glenn Darwin, as the Princess and Peter, respectively, were splendid in their roles. The settings by Richard Rychtarik were imaginative and effective. The opera scored a warm success at both performances and Mr. Rubinstein appeared with the performers to acknowledge the plaudits of a friendly audience.

ELWELL'S HAPPY HYPOCRITE DANCED

Another composition of distinct merit and originality was the fantastic fairy tale, The Happy Hypocrite, by Herbert Elwell, teacher of composition at the Institute of Music and critic for the Cleveland Plain Dealer. Reduced to a two-piano score from the original orchestral version, it suffered somewhat from lack of color, but had the advantage of being more clearly defined as to contents. Doris Humphrey and Charles Weidman, with their troupe, danced and mimed the different scenes in their original style. They also regaled their audience with other interpretations of virtuosity and clever mimicry.

ORPHEUS CHOIR DOES FORSYTH WORK

Josephine Forsyth, the only Cleveland-born composer in the group, has written a simple, beautiful hymn to poetry of her own, Coming Home to You. It was beautifully sung by the Orpheus Male Chorus under the direction of Charles D. Dawe, who has presented many of Miss Forsyth's compositions with fine understanding and warmth of interpretation. Igor Gorin appeared as soloist and was warmly received. A long program of finely sung choruses by Handel, Protheroe, Purcell and Victor Herbert completed the program.

ROSE PAULY SINGS WITH ORCHESTRA

Bidding their audience farewell for a fortnight, the Cleveland Orchestra, with Artur Rodzinski at the helm, presented its thirteenth pair of concerts at Severance Hall on February 3 and 5. Shostakovitch's symphony (op. 10) is a special pet of Dr. Rodzinski's and has completely captured its audiences through repeated hearings of superb interpretations by the conductor. The Bach-Wertheim D minor toccata and fugue, however, lacked careful phrasing and clarity. After the intermission the stage belonged to Rose Pauly, who was not so happy in her choice of Isolde's Liebestod—whose lyricisms suffered too much tremolo, probably due to Cleveland's climatic cruelty to a singer's throat. The last solo scene from Richard Strauss' Salome, on the other hand, found the artist better disposed, and she succeeded in realizing its dramatic possibilities fully, as far as the concert stage permits. The orchestra was magnificently eloquent in Wagner and Strauss; the added Dance of the Seven Veils from Salome found Rodzinski in his element.

WOMEN'S ENSEMBLE APPEARS

The Cleveland Women's Orchestra of eighty-five members under the direction of the well-versed Hyman Schandler, principal of the second violin section of the Cleveland Orchestra, presented an ambitious and splendidly performed program for the benefit of the Fortnightly Musical Club Scholarship Fund. Beethoven's fourth symphony and Tschaikowsky's Romeo and Juliet Fantasy Overture proved the excellence of this ensemble. Mr. Schandler, a sensitive musician of much experience, also furnished the accompaniment to Grieg's A minor piano concerto, performed with brilliance and understanding by Eunice Podis, sixteen-year-old pupil of Frances Bolton Kortheuer. Mr. Schandler's adaptable beat and presence of mind were astonishing.

Lack of space prevents us from giving more detailed accounts of some fine solo appearances: Boris Goldovsky made his initial bow as piano recitalist in a splendid program including the twenty-four Chopin Preludes and many other laudable achievements; Sigrid Onegin and Efrem Zimbalist triumphed in the Public Hall Artists Series; Jose Iturbi delighted the audience of Mrs. Brudno's Cleveland Concert Course. R. H. W.

BACK FROM ENGLAND

FRANK MANNHEIMER, pianist, arrives in the United States today (March 1). His first American appearance of the season, on March 21, is in Chicago for the Musicians Club of Women. A tour of the South and Southwest follows.

San Carlo Opera in Milwaukee

Vocal Concerts by Marian Anderson and Tito Schipa—Chicago Orchestra Led by Stock

MILWAUKEE, WIS.—The San Carlo Opera Company played to a series of packed houses in a week of performances at Pabst Theatre here. In general the productions were excellent and well managed, and an outstanding success was scored by several of the cast. Maru Castagna, mezzo-soprano, was a hit in the title role of Carmen, and the Japanese soprano, Hizi Koye, made a distinctive success of the chief part in Madam Butterfly, as did Charlotte Bruno as Suzuki. Lydia Arlova, Mostyn Thomas, Harold Kravitt, Lucien Pridaux and Enrico Cappellotti are among others who did able work to make the opera week an enjoyable success.

The Civic Concert Association gave concertgoers two of the chief thrills of the month at the City Auditorium. Marian Anderson, contralto, again powerfully moved her audience by the emotional appeal of her interpretations of classic and folk ballads. Another Civic concert most entertaining was the duo piano recital by Genia Nemenoff and Pierre Luboshutz. Audiences at both concerts long applauded the artists and many extra numbers were offered.

Tito Schipa, tenor, gave a recital at Pabst Theatre in a program of old and modern Italian songs. Due principally to the fact that he has not appeared in years here, his audience was small, but he made a sensation with the perfection of his art and glorious quality of his voice. The Chicago Symphony Orchestra, at the same theatre under Frederick Stock, gave a moving version of the Sibelius first symphony, and Edmund Kurtz and John Weicher for finished work as soloists shared in the ovation given the playing of the Glazounoff Ruses d'Amour Suite. Director Stock added three extras.

Daniel Saidenberg, cellist, with Clara Siegel, pianist, and Michael Wilkomirski, violinist, concluded the season of the local chamber Music Society in a fine recital at Layton Gallery. J. McC.

Stillman-Kelley at Dickens-Irving Centenary

The Charles Dickens-Washington Irving Centenary Committee, New York, requisitioned Edgar Stillman-Kelley as chairman-general of the two-day celebration. On January 27-28 he gave two reviews of Sea Music.

ADAMO **GREGORETTI**

VOICE — INTERPRETATION — ACTING

PRACTICAL OPERATIC TRAINING NIGHTS

Preparatory to the

EXPERIMENTAL THEATRE OF GRAND OPERA
PUBLIC PRESENTATIONS

41 West 82nd Street, New York City Tel. ENdicott 2-9034

"A PERSONABLE AMERICAN TENOR"

AS MARIO CAVARADOSSI IN 'LA TOSCA'
San Francisco Opera Company
Shrine Auditorium, November 20, 1937

The young tenor, Frank Forest, was an attractive Mario Cavaradossi. His voice was smooth and he sang the role with surety and the fine nuance that innate musicality and intense study brings. . . . His stage training was a distinct asset to himself and to everyone who appeared with him.—Isabel Morse Jones, Los Angeles Times, Nov. 21, 1937.

Frank Forest was a Mario Cavaradossi whose tone is like fine-spun silver. . . . He is master of action.—Carl Bronson, Los Angeles Eve. Herald & Examiner, Nov. 22, 1937.

FRANK FOREST LAUDED

Frank Forest appeared to advantage as Mario Cavaradossi, appearing very much the courageous cavalier, and acting with a jaunty abandon that manifestly won his auditors. Emphatic plaudits were his portion for "E lucevan le stelle."—Richard D. Saunders, Hollywood Citizen-News, Nov. 23, 1937.

"Frank Forest's appearance is a great aid in romantic passages. Few tenors of operatic timbre are physically equipped to impart sentimental convictions."—Herb Sterne, Rob Wagner's Script, Nov. 27, 1937.

Highlights of Mr. Forest's recent season:

SAN FRANCISCO OPERA COMPANY
CHICAGO OPERA COMPANY
MAGIC KEY HOUR
GENERAL MOTORS HOUR

FRANK FOREST

Tenor Star of Opera, Concert, Radio, Screen

CURRENTLY APPEARING WITH GRACE MOORE IN COLUMBIA'S FILM, "I'LL TAKE ROMANCE"

"The Finale is the gorgeous duet from the first act of Madam Butterfly, sung with Frank Forest at a gala performance, and a triumph for both vocalists and for the picture."—Hollywood Reporter, Dec. 20, 1937.

Season 1938-39 Now Booking

Management NBC ARTISTS SERVICE - RCA BLDG. - New York - George Engles, Managing Director

Three Orchestras Make Field Day For Music-loving Bostonians

Visiting Cleveland and Philadelphia Ensembles Appear, with Rose Pauly and Jan Smeterlin Assisting—Nadia Boulanger Leads Fauré Requiem with Koussevitzky Forces

BOSTON.—With the Boston Symphony Orchestra on the road, the town played host to two visiting orchestras and learned that there is no monopoly on fine music-making among the habitual tenants of symphony Hall. The Cleveland Orchestra, giving a concert under Artur Rodzinski in that imposing if not venerable auditorium on February 10, made its first Boston engagement in more than a decade of memorable experience. The program consisted of a Bach transcription, Shostakovitch's first symphony, excerpts from Strauss' Salome and that composer's Till Eulenspiegel, and it was presented with precision, dash and virtuosity. It revealed not only the talents of a first-rate conductor but also the magnificent voice and opulent temperament of Rose Pauly, who sang the long solo scene from the end of Salome.

PHILADELPHIANS AND SMETERLIN

The Philadelphia Orchestra, with Eugene Ormandy conducting, and with Jan Smeterlin as piano soloist, presented two separate programs on February 11 and 12. The earlier, beginning with a Bach transcription, proceeded through the Mozart piano concerto in A major and the Brahms C minor symphony. The second, also containing the inevitable Bach transcription for a start, traversed Beethoven's seventh symphony, Strauss' Burlesque for piano and orchestra and music by Debussy and de Falla. Both concerts offered ample evidence of the superlative brilliance of the Philadelphia Orchestra and of the talent of its leader. Mr. Smeterlin, more at home in the Strauss than the Mozart, disposed of the Burlesque with electrical flash, and was ably seconded by the orchestra.

NADIA BOULANGER LEADS HOME FORCES

The Boston Symphony Orchestra returned to its habitat to present, on February 18 and 19, a program shared by Dr. Serge Koussevitzky with Nadia Boulanger, who thus became, so far as available records indicate, the first woman to conduct a leading American symphony orchestra. Mlle. Boulanger had selected for her half the fine-grained Fauré Requiem, which was beautifully performed with the assistance of the Bach Cantata Club (Mrs. Langdon Warner, conductor) and Gisele Peyron, soprano, Hugues Cuenod, tenor, and Doda Conrad, baritone. The first half of the program had consisted of a stirring performance of the Saint-Saëns Organ Symphony under Dr. Koussevitzky, with Mlle. Boulanger presiding at the console.

The previous evening (February 17) Elly Kassman, young pianist, had made a favorable impression in the solo part of the Saint-Saëns G minor concerto with the Boston Orchestra under Dr. Koussevitzy in Sanders Theatre, Harvard, where the rest of the program consisted of music by Haydn and Ravel.

The Boston Flute Players' Club gave an engaging program, consisting of music by Guillemain, Berezowsky, Beethoven and Franck, in the Hotel Vendome on February 6. The excellent performances called largely on the abilities of the pianist, Felix Fox. The other performers were Gaston Elcus and Norbert Lauga, violinists, Jean Lefranc, violist, Alfred Zighera, cellist, Georges Laurent, flutist, Victor Polatschek, clarinetist, and Raymond Allard, bassoonist.

RECITALS IN PLENTY

Celebrity visitors have included Kirsten Flagstad, who sang a recital program to tremendous acclaim before a huge throng in Symphony Hall on February 6; and Grete Stueckgold, soprano, and Marcel Grandjany, harpist, who shared a well-received program at the regularly sold-out Boston Morning Musicales in the Hotel Statler on February 16.

The parade of the recitalists also included recently Judith Litante, soprano, who presented an exceptionally well-chosen and enjoyable program in Jordan Hall on February 8; Isabel French, soprano, who also ranged widely for her program in the same auditorium on February 14; Frank Glazer, young and talented pianist, who played music by Schubert, Haydn, Beethoven and Chopin in the same place on February 9.

And at least a passing word should be reserved for several other events: a song program, accompanied by the New England Conservatory Orchestra under Wallace Goodrich, sung by the visiting French tenor, Hugues Cuenod, in Jordan Hall on February 15; the monthly faculty concert of the Longy School in Agassiz Theatre, Radcliffe College, on February 8, when Raphael Silverman, violinist, and Elmer Schoettle, pianist, played sonatas by Bach, Roussel, Beethoven and Hindemith; and, on February 6 and 13 in Jordan Hall, two concerts by the State Symphony Orchestra under Alexander Thiede, at the first of which Robert Manton's two pieces for small orchestra were played for the first time, and Ouida Blatt was soloist in the Beethoven C minor piano concerto, while at the second Ary Dulfer's American Holiday was given its first Boston performance and Mildred Taylor Shaw was soloist in Chausson's Poéme. M. S.

Whitney Conducts Louisville Forces

LOUISVILLE, KY.—Under Robert Whitney's able leadership the Louisville Civic Orchestra is constantly making marked progress and its third concert was notable for fine tonal balance, ensemble and colorful interpretation. Conductor Whitney's readings of the Beethoven Egmont Overture, Little Pictures from Rimsky-Korsakoff's Tsar Saltan and the prelude to Die Meistersinger were dramatic, spirited and impressive. On this program Mr. Whitney introduced his own Sospiri di Roma suite. It is modern music written with a sense of proportion, poetry and imaginative picturesqueness. Given a delightful performance, it won the favor of the audience.

Mr. Whitney and his orchestra lent admirable support to the soloist, Guy Maier, pianist, whose clean-cut performance of the Mozart C major concerto and of the modern Pelz Sentimental Rhapsody earned him tumultuous applause. Soloist, conductor and orchestra delighted a large audience which practically filled the Louisville Memorial Auditorium. M. C.

Tom Richner in Recital

Tom Richner, artist pupil of Harold Morris, gave a recital at the Morris Studios in New York on February 1. Mr. Richner played two arrangements of Bach chorales, and pieces by Mozart, Chopin, Debussy, and Prokofieff. For encores Mr. Morris joined Mr. Richner in two-piano arrangements of Saint-Saëns' Wedding Cake Caprice and the Bach concerto in F Minor. The last two numbers Mr. Richner played with the Mozart String Symphonietta in Waterbury, Conn., February 6.

LECTURES ON PIANISM

IAN MININBERG

is giving a series of lecture-recitals throughout the United States on piano teaching under the auspices of G. Schirmer, Inc. His tour opened in Boston on January 10 and continues until June 18 when he gives a final three-day demonstration in Kansas City. (Letrelle Photo.)

Fifth Eckel-Kress Program

BUFFALO, N. Y.—Mrs. John Leonard Eckel presented her artist-pupil Geraldine Kress, violinist, at the fifth in the series, Violin Master Works of Three Centuries, at the Town Club on February 7.

Wieniawski works and Tschaikowsky-Auer transcriptions were given a brilliant performance by Miss Kress. The D minor concerto, Polonaise in D major, Russian Airs and Scherzo Tarantelle of Wieniawski were played impetuously and with an abandon that captivated her audience. Serenade Melancolique and Air de Lensky (Tschaikowsky-Auer) made a deep impression and numerous encores followed. Maria Kress, pianist, proved an accompanist of discretion. Mrs. Eckel gave an entertaining talk on Wieniawski and his contemporaries. L. H. M.

Eastman School of Music

UNIVERSITY OF ROCHESTER

One of America's great institutions of music, the Eastman School offers courses in all branches of music — instrumental, choral, voice, theory, composition, harmony, education, languages, psychology, etc. —for the degrees of B.M., M.A. in Music, M.M. and Ph.D. in Music. Affiliation with the University of Rochester provides additional opportunities for study in the liberal arts and sciences.

MODERATE TUITION

Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

NBC BROADCASTS

The Eastman Orchestra, band, ensembles, and chorus broadcast over the NBC Network Thursdays at 3:15 P.M., E.S.T. Additional opportunity for performance is provided by other regular concerts and recitals.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION—June 27-July 30, 1938

FALL SESSION — Opens September 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

HOWARD HANSON, *Director* RAYMOND WILSON, *Ass't Director*

José daCosta
PIANIST
Teacher of Solfeggio, Harmony, Counterpoint and Piano
Junior Faculty N.E.C.of M.
THE RIVIERA, 270 Hunt. Ave., Boston, Mass.

HEINRICH GEBHARD
Concert-Pianist and Teacher of Pianoforte
Address & Studio: 61 Centre St., Brookline, (Boston) Mass.

THEO S. CARREIRO
TEACHER OF VOICE AND SINGING
BASS-BARITONE SOLOIST
Room 401, Pierce Bldg.
12 Huntington Ave., Boston, Mass.

© Bachrach

STANLEY HASSELL
CONDUCTOR
296 HUNTINGTON AVENUE
BOSTON, MASS.

dusolina GIANNINI

METROPOLITAN OPERA, BERLIN STAATSOPER, VIENNA OPERA
HAMBURG OPERA, SALZBURG

As Donna Anna in the revival of "Don Giovanni" at the Metropolitan Opera, January 1, 1938

"You understand at once why Salzburg hailed the Giannini Donna Anna. Miss Giannini singing her first Donna Anna in New York easily carried off the chief stage honors."—Pitts Sanborn, NEW YORK WORLD TELEGRAM.

"Dramatic spirit was admirably present in the performance of Miss Giannini. She has the temperament and style for the music."—Olin Downes, NEW YORK TIMES.

"Miss Giannini has been noted abroad among contemporary Donna Annas and in this performance surpassed expectations."—Francis Perkins, NEW YORK HERALD TRIBUNE.

"Dusolina Giannini as Donna Anna sang with authority and dramatic conviction."—NEW YORK POST.

Miss Giannini will create the role of Hester in the world premiere of her brother Vittorio Giannini's "The Scarlet Letter" at the Hamburg Opera June 2

Management: NBC ARTISTS SERVICE
RCA Building - - - - - New York
George Engles, Managing Director

Rochester Applauds Ballet, Opera, Choral and Orchestral Novelties

Civic Association Produces Double Bill—Orchestra and Chorus in Lambert Work —Pasquier Trio, Schoop Ballet and Local Dancers Appear

ROCHESTER, N. Y.—Trudi Schoop and her dancing comedians, with their excellent sense of ensemble and delightfully piquant humor, presented one of the best concerts of the season. The program comprised seven tragi-comic episodes on the title, All for Love. Particularly noteworthy in the outstanding cast were Trudi Schoop and Edith Carola.

OPERATIC DOUBLE BILL

On February 4 and 5 the Rochester Civic Music Association presented the second opera evening. Wolf-Ferrari's The Secret of Suzanne, with Irene Williams (Suzanne), Donald Beltz (Count Gil) and Erle Remington (Sante), and Pagliacci with Armand Tokatyan (Canio), Rosa Tentoni (Nedda), Joseph Royer (Tonio), Donald Beltz (Silvio) and Edward Van Niel (Beppe) formed the evening's bill. Conductor and musical director was Guy Fraser Harrison; assistant, Paul White; stage director, Nicholas Konraty; stage settings by Clarence J. Hall, and costumes by Alice Couch. The Rochester Civic Orchestra played. Mr. Tokatyan gave his usual fine characterization. Miss Williams did splendidly vocally.

ST. OLAF CHOIR

The St. Olaf Lutheran Choir (F. Melius Christiansen, director) appeared in the Eastman Theatre on February 1 in some Bach and several arrangements by the director. The program was applausively received. Outstanding was Mr. Christiansen's newest composition, Beauty in Humility, particularly suited to the singers.

ORCHESTRA HONORS RAVEL

More frequent use of old favorites in the Philharmonic concerts brought a happy response from audiences. On January 20 the orchestra gave a fine performance of Tschaikowsky's symphony (No. 6) under José Iturbi. The second half of the program was a memorial for Maurice Ravel. His Le Tombeau de Couperin, Pavane and Bolero were played.

LAMBERT'S RIO GRANDE SUNG

Guy Fraser Harrison conducted the Rochester Philharmonic Orchestra, assisted by the Rochester Civic Chorus, in an unusually fine performance of Lambert's Rio Grande on January 27. A definite return to the old favorites came with the February 10 concert, Mr. Iturbi again conducting. Schubert's Unfinished Symphony, the Mendelssohn *overture* and *scherzo* from A Midsummer Night's Dream, and Dukas' Sorcerer's Apprentice were favorably received. Alexander Leventon, concertmaster, and Allison MacKown, cellist, were soloists in the Brahms concerto for violin and cello in A minor.

PASQUIER TRIO APPEARS

The Kilbourn Hall Tuesday Evening Series of Chamber Music Concerts presented the Pasquier Trio on January 25 in trios by Beethoven, Reger and Pierné, the latter dedicated to them. Good musicianship and ensemble work of the three brothers were evident.

DANCE TRIO IN MODERN WORKS

On February 15 the dance trio of Thelma Biracree, Evelyn Sabin and Harold Kolb was presented in Kilbourn Hall in modern numbers. Especially lovely was the presentation of Roger's Japanese Dance of Mourning by Miss Sabin. Miss Biracree's dance to Dr. Howard Hanson's Three Miniatures was very artistic. Mental Case No. ——, music by Petyrek, as presented by Mr. Kolb, was a fine characterization. The Goossens A Punch and Judy Show was a brief but fitting climax. M. L. H.

(Photo by Williams Studio)

ELEANOR STEBER

Eleanor Steber Heard as Soloist with Orchestra and Chorus

The presentation of Horatio Parker's Hora Novissima in Jordan Hall, Boston, on February 23 had Eleanor Steber, soprano, as guest soloist. The State Chorus and Commonwealth Symphony Orchestra presented the work.

On February 3, Miss Steber was soloist with the New England Conservatory Orchestra in Converse's Prophecy. Recently she assisted the State Chorus and Commonwealth Orchestra in its offering of Mendelssohn's St. Paul at Phillips Exeter Academy Chapel and also gave a concert in the Boston College Auditorium.

Miss Steber with Edwin Biltcliffe, pianist, assisting, appeared in the Carroll Club Auditorium for the Women's Club of Wheeling, W. Va., singing arias and French and German songs as well as a modern English group. L. J. G.

Portland, Ore., Has Opera and Dance

Salzburg Guild and Ballet Russe among Season's Highlights—Nelson Eddy Recital a Success—Local Orchestra Appears

PORTLAND, ORE.—The Salzburg Opera Guild, which its sponsors had claimed would be the outstanding musical novelty of the season, proved to be exactly that. Playing a split engagement in one public auditorium on January 18 and 24, the Salzburgers registered a profound impression upon their audiences. The January 18 performance of Mozart's Così Fan Tutte was the closest approximation of musical perfection any ensemble has achieved here in a long time; whereas the double bill on January 24, Rossini's Matrimonial Market and Ibert's Angelique, provided an evening of hilarity.

Col. de Basil's Ballet Russe, which played two performances in the Paramount Theatre on February 8, was the only other large ensemble to visit during the past month. Although their ranks had been thinned only a week before by the departure of Leonide Massine and Alexandra Danilova, the dancers staged as spectacular a show as the town has seen in many a season. Fokine's Le Coq d'Or was the *piece de resistance* of the engagement.

Nelson Eddy, making his only Pacific northwest appearance of the season in the auditorium here on February 11, broke the all-time attendance record for the hall which he himself set a year ago. The concert was a huge success, both as to the artistry displayed by the performer and as to the delight experienced by those who came primarily to behold a cinema idol in the flesh. Eddy and the Salzburg opera were under Ellison-White auspices.

The Portland Symphony Orchestra, to all outward appearances undaunted by the threat of suspension for the next two years, has given three concerts with piano soloists during the four-week period. Olga Steeb of Los Angeles, David Samith, Jr., Portland child prodigy, and Jane Thacher of Eugene, Ore., were soloists for, respectively, the January 17, January 23 and February 6 concerts. The February 14 concert was all-orchestral, due to the failure of the scheduled soloist, Nathan Milstein, to appear. D. L. P.

Sinsheimer Quartet in Program

The fourth concert of the Sinsheimer Quartet took place at the Broadmoor, New York, on February 9. The program included the Borodine Nocturne, Italian Serenade, Hugo Wolf; Schubert Quartet in A minor, and the Clarinet quintet of Mozart, with Simeon Bellison, solo clarinet with the New York Philharmonic Society, assisting.

D. A. R. Chapter Concert

A program was given at the Heckscher Theatre, New York, last month under the auspices of Mary Washington Colonial Chapter, D.A.R. Taking part were James Curtis, Naomi Campbell, Marthe Errolle, Roy Adler and William Spada, who presided at the piano.

Winifred Cecil Sails for Italy

Winifred Cecil, American soprano, sailed for Italy on February 5, to sing at La Scala in Milan. Miss Cecil will be heard in the leading soprano roles in Il Trovatore, Otello, Mefistofele and a new opera, Il Volto della Vergine. During Miss Cecil's stay in America, she fulfilled radio, recital and concert engagements, including appearances as soloist with the St. Louis and Detroit Symphony Orchestras.

1867 - 71st Anniversary Year - 1938

CHICAGO MUSICAL COLLEGE

RUDOLPH GANZ, President

SUMMER MASTER SCHOOL

Accredited by the North Central Association of Colleges and Secondary Schools

● FIRST SESSION SIX WEEKS ● June 20th to July 30th

● SECOND SESSION FIVE WEEKS ● August 1st to September 3rd

Offering an opportunity for strictly professional summer study with a wide variety of curricula leading to recognized teaching certificates and accredited degrees — Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education.

SELECT FACULTY OF NATIONALLY RECOGNIZED MASTER TEACHERS

GANZ, SAMETINI, RAAB, REED, SAMOILOFF, Karl W. GEHRKENS (Music Education), Max WALD (Composition), GARDINI, Isaac VAN GROVE (Opera), SORANTIN, SCIONTI, CARRE, Oscar O. ANDERSON (Band and Orchestra Clinic), Hans H. ROSENWALD (Musicology), Helen CURTIS, Mollie MARGOLIES, Belle Forbes CUTTER, Mary S. VERNON (Music Education), SAIDENBERG (Cello), DUNKELBERGER (Theory), Franklin MADSEN (Music Education), DEMOREST and WEDERTZ (Hammond Organ), and many others.

WRITE FOR THE NEW SUMMER CATALOGUE

For Further Information Address the Registrar

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 E. Van Buren Street CHICAGO

VINA BOVY

Soprano Metropolitan Opera

Selected by Toscanini as soprano soloist for his performance of Beethoven's Ninth Symphony at Carnegie Hall, February 6, 1938

EXTENDED CONCERT TOUR
Season 1938-1939

"Scored an immediate success as Juliette." —New York Times, January 15, 1938.

"Her characterization stood out prominently as one of the really persuasive portraits thus far this season."—New York World Telegram, January 15, 1938.

"Lovely to hear" (As Mimi)—New York Herald Tribune, December 11, 1937.

"Vina Bovy is made for the role of Mimi." —San Francisco Call-Bulletin, October 19, 1937.

"One of the best in many years."—San Francisco Examiner, October 19, 1937.

"Her voice has beauty and power — a charming Mimi"—San Francisco News, October 19, 1937.

Management: NBC ARTIST SERVICE [illegible] INCLUDING NEW YORK—GEORGE ENGLES [illegible]

Metropolitan Opera

(*Continued from page 9*)

bers of the well balanced cast were Ezio Pinza, Dusolina Giannini, Marita Farell, Virgilio Lazzari, Louis D'Angelo and Norman Cordon. Ettore Panizza was the conductor.

LA BOHEME, FEBRUARY 10

A tenor new to New York, except for some film appearances, made his Metropolitan debut and scored strongly in the role of Rodolfo. He was Jan Kiepura (born in Poland), whose initial experience on the lyric stage was in Warsaw, and later carried him to the opera houses of Berlin, Vienna, Chicago, Buenos Aires, and other leading cities.

Kiepura, youthful, well figured, debonair, made an engaging romantic hero to look at, and he matched the picture with stylistic and otherwise appropriate singing. He has abundant and warm tone which sometimes takes on a slightly pallid quality when he presses volume in the high department, but that defect is overlooked because of the taste with which he phrases, and the ardor that colors his delivery. He delighted the listeners with the opening Narrative, and thereafter had their response completely, and won many rounds of sincere handclapping, and some cheers from the standing enthusiasts. In acting, Kiepura showed ease and versatility.

Bidu Sayao again pleased greatly with her poetical impersonation and delicate voicing of Mimi. Natalie Bodanya made a prettily petite and animated Musetta, who dashed off her waltz with especial liveliness. Others aiding in the spirited performance conducted by Gennaro Papi were Norman Cordon, a well-etched Colline, and Carlo Tagliabue, appealingly temperamental as Marcello.

DIE MEISTERSINGER, FEBRUARY 11

Youth came into its own again when Charles Kullmann tenored as Walther, the knightly lad who sings himself into marriage with winsome Eva, on this latest occasion represented by Irene Jessner, a soprano of not very many years. The clear, unedged lyric voice of Kullmann, his spruce person and unaffected acting, carried him to a degree of success equalled by the Jessner bright tones, informed delivery and arch histrionics. The couple made altogether a comely and credible romantic pair.

Friedrich Schorr's assumption of Hans Sachs is always a touching version, his few tonal shortcomings being neutralized by full understanding of the poetical text. Adolf Vogel made conscientious matter of his Beckmesser delineation, without finding the right balance between that critic's fanaticism and malice. Emanuel List did a majestically benign Pogner. Karl Laufkoetter's David had the necessary semblance of naivété, but not quite enough vocal substance. Karin Branzell helped with rich timbre and becoming comedy. The immortal quintet was sounded with uncommon accuracy and musical effect. Artur Bodanzky and his orchestra gave ingratiating hearing to the abidingly lovely and suggestive score. A crowded house testified loudly to its delight.

OTELLO, FEBRUARY 12 (MATINEE)

The matinee presentation of this Verdi work was exceedingly notable with the three principal roles again in the keeping of Elisabeth Rethberg (Desdemona), Giovanni Martinelli (Otello) and Lawrence Tibbett (Iago). All were in excellent voice. The diabolical subtlety of Iago was convincingly delineated by the baritone. Thelma Votipka (Emilia) and Messrs. Massue, Paltrinieri, Moscona, Cehanovsky and Engelman shared in the honors. The chorus was surpassingly good and the orchestra commendably fulfilled its function under the able direction of Ettore Panizza. A capacity audience was enthusiastic.

TANNHÄUSER, FEBRUARY 12

Under the baton of Maurice de Abravanel Tannhäuser was repeated at the Metropolitan on February 12. With the exception of the two artists singing the title role and Venus the cast remained the same as in previous presentations.

Paul Althouse in the role of Tannhäuser gave an excellent performance, vocally and histrionically. Lotte Lehmann was the beautiful Elizabeth, with her opulent, lovely voice. Ludwig Hofmann sang well his part as Landgraf Hermann, and Marita Farell added a fresh, young voice as the shepherd. Dorothee Manski sang Venus. Others of the cast included Julius Huehn as Wolfram, a part which his fine appearance and voice well suits; Hans Clemens, a satisfactory Walther; Max Altglass as Heinrich, James Wolfe as Reinmar, and Arnold Gabor as Biterolf.

CARMEN, FEBRUARY 14

Jan Kiepura, the new Polish tenor, intensified the impression he had made previously (as Rodolfo in Boheme) as a Don José of handsome appearance and dashing character. His vocalism had charm and meaning, the lyric warmth of the Flower Song being as convincing as the agonized utterance of the stressful measures in the last act. There were some exaggerations of action (as when José put his hand to his ear several times in the second act, to indicate that he was hearing the bugle which recalled him to duty with his regiment), but they may be put down to the impetuosity and sincerity with which Kiepura infused his personification. He scored strikingly with the audience.

Bruna Castagna did her familiar Carmen, somewhat amplitudinous physically but ardently sung and realistically mimed. Queena Mario displayed feeling and style as Micaela, but lacked somewhat in volume and agreeableness of tone. Ezio Pinza had a distressing cold and should not have taken part in the performance, in spite of his fine looks as the Toreador. Outstandingly good were Thelma Votipka and Helen Olheim as the companions of Carmen. Some magnificent Spanish dancing was contributed in the third act by Rosita Ortega, a real beauty of lovely figure. Her partner, elongated Cesar Tapia, and an ensemble of men did inappropriate modern stepping and gestures.

The worst feature of the evening was the unaccountably bad conducting of the usually reliable Gennaro Papi. His tempi were as faulty as his lack of rhythm, the latter being especially disconcerting to the dancers.

SALOME, FEBRUARY 16

Ecstatic cheers, wild applause and many curtain calls, swept over the cast of Salome at the conclusion of this electrifying performance of Strauss' monumental opera. Marjorie Lawrence (Salome), who sang triumphantly and danced with exceeding grace, was singled out by the over-large audience for an enthusiastic approbation that was royally deserved, since no Salome of present days can equal her consummate interpretation of one of the most difficult roles of operatic literature. Her associates, Karin Branzell (Herodias), René Maison (Herod), Julius Huehn (Jokanaan), Karl Laufkoetter (Narraboth), and Lucielle Browning (Page) as well as the minor members of the large cast also acquitted themselves with amazing histrionic and vocal skill. Ettore Panizza's orchestral reading of the powerful score had extraordinary brilliance. This is one Metropolitan Opera production which if missed by any musical devotee will be sincerely regretted for many years.

Salome was preceded by a very dull performance of the ballet Apollon Musagete.

DIE WALKÜRE, FEBRUARY 17 (MATINEE)

Cycling with Wagner at the special matinees, a numerous body of hearers experienced the second number of the Ring series, and with a cast (excepting one member) of distinction and high effect, conducted by the always illuminative Wagnerite, Artur Bodanzky. The individual blemish on the performance was the singing of Friedrich Schorr, so afflicted with a cold that his tones frequently were croaks, and caused uneasiness and even titters amongst the listeners. He either should not have appeared of his own volition or been forbidden to appear. Such vocalism as he gave is not fair to paying patrons of the opera house.

Thrice familiar in their parts were Kirsten Flagstad, Lauritz Melchior, Emanuel List and Elisabeth Rethberg, all contributing strongly to the elevated spirit of the afternoon.

Enid Szantho furnished the novelty, inasmuch as she made her Metropolitan Opera debut in the role of Fricka. Her voice lends itself well to the part and to Wagner's music, which she interpreted with uncommon intelligence. Her acting, invested with dignity and incisiveness, fitted Fricka ideally—that goddess too often being portrayed merely as a scolding shrew. The Valkyr maids did their chorusing in tune and blended their voices powerfully and smoothly.

LA BOHEME, FEBRUARY 18

The combination of Grace Moore and Jan Kiepura in the principal roles resulted in a capacity audience for the fifth La Boheme of the Metropolitan season. For the new Polish tenor, it was his second appearance in the part of Rodolfo and he again demonstrated his thorough possession of its vocal and histrionic requirements. Miss Moore, a familiar Mimi, proved a more than acceptable foil. The other parts were in familiar hands being sung by Natalie Bodanya, George Cehanovsky, Louis D'Angelo, Max Altglass, Carlo Tagliabue and Virgilio Lazzari. Gennaro Papi conducted.

WITH BRIDGEPORT ORCHESTRA

MILTON KAYE,

pianist, was soloist with the Bridgeport, Conn., Symphony Orchestra (Frank Foti, conductor), playing concerti of Mozart and Shostakovitch. He also continues his radio series

GEORGE PERKINS RAYMOND
TENOR
BOOKINGS MADE NOW FOR 1938-1939—CONCERT—RECITAL—RADIO—ORATORIO
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street New York

MYRA
HESS
IN AMERICA AGAIN
from NOVEMBER, 1938
to FEBRUARY, 1939
For Bookings Address
Exclusive Management: ANNIE FRIEDBERG
250 West 57th St., New York
Steinway Piano

NANCIE MONTEUX
Danseuse Mime
Management
ARNOLD MECKEL
SALLE PLEYEL
PARIS

RETURNS TO
METROPOLITAN OPERA
ASSOCIATION
AS
LEADING SOPRANO
SEASON 1938-39

GRETE

Stueckgold

AS OCTAVIAN IN
ROSENKAVALIER

Singing Octavian in Rosenkavalier March 31 in Boston with the Metropolitan Opera. Among the highlights of her activities are the following Coast-to-Coast broadcasts on which Mme. Stueckgold has appeared as guest star:

CHESTERFIELD	NASH MOTORS
FORD	PITTSBURGH PLATE GLASS CO.
KRAFT MUSIC HALL	ATWATER KENT
NATIONAL CITY BANK	CHASE and SANBORN
SHELL GASOLINE	SQUIBB PRODUCTS

AVAILABLE 1938-39 FOR OPERA — CONCERT — ORATORIO — RADIO

Management: NBC ARTISTS SERVICE, RCA Building, New York, N. Y. GEORGE ENGLES, Director

"ROSA PONSELLE IN

"IN RARE FORM"

The Baltimore News Post, by Helen Penniman

Sylph-Like Ponselle Recaptures Hearts of Atlanta Music Lovers

Capacity Audience Charmed by Glamorous Operatic Star

Rosa Ponselle, glamorous opera star returned to Atlanta to recapture the city which in the days of the "Met's" annual season here worshipped at her feet. Ponselle is a great singer, a great artist and gave a program of utmost artistry and unexcelled interpretative genius. She is a truly great artist. She leaves not one detail of one phrase untouched by the highly sensitive artistry that will always keep her a great singer. Her voice has a certain rich quality that has always been her own particular heritage and set her above the mass of singers, and her ability for interpreting a song and making the audience feel it with her, in my opinion, is unsurpassed. Drama is as much part of her soul as music, so much so that for every song she creates around her the atmosphere and lives the text for the audience.

Atlanta Constitution, Mozelle Horton Young, October 15, 1937

Rosa Ponselle was welcomed yesterday by an audience that filled Constitution Hall and demonstrated its admiration for the Metropolitan Opera soprano. The throng seemed to be animated by that ready responsiveness which stimulates an artist, and the enthusiasm of the auditors was matched by the vivacity of the singer. Miss Ponselle was in excellent voice, and that means that its variety of color and its dramatic cogency were fully displayed.

Washington Post, Ray C. Brown, October 18, 1937

Rosa Ponselle's Dramatics and Song Delight Audience

Miss Ponselle is quick to translate to her listeners the moods of her glorious song. She is blessed with a richness of tone that so many sopranos cannot achieve. Add her personal attractiveness and her flair for drama, and you can appreciate why six encores were demanded of her and there would have been more had she been willing.

Charleston Daily Mail, November 24, 1937

Ponselle, Artful Singer and Glamorous Person

A damp and drizzling evening did not discourage a Memorial Hall-ful of her admirers gathering to hear Rosa Ponselle and did not discourage the singer from a characteristically charming and artful performance. No singer plans and prepares her offerings with such meticulous care as does this one. Every song, every phrase is studied for its greatest yield of emotional value.

Columbus Citizen, R. L. McCombs, November 13, 1937

Rosa Ponselle sings in Worcester more than any other noted artist; she may be denominated our favorite singer, certain to attract a throng which admires her matchless voice. Surely this voice is one of the rarest beauties of the generation! The familiar rich hue, the warm vibrancy and rounded tone all remain as we have heard them many times; moreover with the years exemplary vocalism has been added to the natural opulence of tone.

Worcester Evening Post, H. Earle Johnson, October 9, 1937

Delights Capacity Audience

In fine voice and buoyant spirits, the soprano gave great pleasure to the huge audience assembled to hear her. Everything she sang was rapturously received.

Columbus Dispatch, Samuel T. Wilson, November 13, 1937

Ponselle Carries on Diva's Glamorous Role in Recital

The dashing Ponselle put on a show as full of her own vital personality as it was of music. Ponselle is essentially a dramatic soprano. She prepares herself, dramatically, for each song, so that even without a printed program, you could almost tell by her eyes what she was going to sing before her first note. She was in excellent voice throughout the concert. It was an excellent show, and a packed house went for it.

Washington Daily News, Helen Buchalter, October 18, 1937

Constitution Hall Filled to Last Seat—Enthusiasm Greets Her Program

The auditorium was filled to the last seat. The singer's vivacious and charming appearance won her audience before she had sung a note and the enthusiasm continued unabated throughout the program. She is originality itself, and refreshingly so, for she brings immense enthusiasm to whatever she does and an innate artistry that carries conviction. For her, songs or opera are alike dramas of life and as such she presents them to her public. There is no question that Miss Ponselle is a great singer and an unique artist.

Washington Eve. Star, Alice Eversman, October 18, 1937

To paraphrase Kipling, it might be said that opera is opera and the recital the recital and never the twain shall meet. Better than in days gone by and better, indeed, than many of her operatic sisters did Miss Ponselle last evening meet the requirements of the concert stage. Few voices of the warmth and richness of Miss Ponselle's exist today.

Boston Post, Warren Storey Smith, November 5, 1937

Ponselle Charms

Despite inclement weather, admirers of Rosa Ponselle thronged to Memorial Hall in such numbers that every seat was taken and many were placed on the stage.

Columbus Ohio State Journal, Virginia Braun Keller, November 13, 1937

Metropolitan Singer is Acclaimed Here In Colorful and Varied Program

Rosa Ponselle obviously retains her hold on the public. She had won the audience at Syria Mosque before she sang a note. Her sense for quantity and quality of tones is doubtless outstanding. The singer displayed her superb vocal equipment and her dramatic appeal is so well known that further mention is unnecessary. The applause which she received necessitated many encores.

Pittsburgh Post Gazette, Dr. Frederick Dorian, October 23, 1937

ROSA PONSELLE IN BRILLIANT CONCERT

Rosa Ponselle, radiant and handsome, inaugurated the All Star Series. The audience of 5,000 and more was wildly responsive to her dramatic beauty of voice and gracious manner. She was in the best of vocal form and withheld none of its loveliness. Curtain calls became so many that the count was lost. Encores piled up in sets and groups. Never has Rosa Ponselle been more satisfying than in her concert last evening.

Atlanta Georgian, Helen Knox Spain, October 15, 1937

Exclusive Management: LIBBIE MILLER
113 West 57th Street New York, N. Y.

LLE IN NEW TRIUMPH"

"PONSELLE CHARMS"

News Post, by Helen Penniman, Nov. 20, 1937

ROSA PONSELLE DELIGHTS HUGE AUDIENCE HERE

Capacity Crowd

Rosa Ponselle, beloved dramatic soprano of the Metropolitan Opera completely captivated a capacity audience yesterday. Her voice was in excellent condition and her radiant personality made a setting for a highly enjoyed recital.

MASTERFUL TONES — DICTION EXCELLENT

Washington Times, C. L. B. *October 18, 1937*

Ponselle's Golden Tones Captivate

Singer, in Glorious Voice, Given Ovation

Miss Ponselle won her audience completely not with her glorious voice alone but with her captivating personality. She was given ovation after ovation. Miss Ponselle's first number, the aria from Jeanne D'Arc, was a fitting vehicle for her magnificent art. Her high notes were as clear and sparkling as the diamonds that glittered on wrist and fingers, and her lower tones had a quality which seemed to go straight to the hearts of the listeners.

Worcester Telegram, Tyra Lundberg Fuller, October 9, 1937

Capacity Audience Cheers, Calls, Recalls Rosa Ponselle

Operatic Soprano's Excellent Program Stirs Enthusiasm of Packed Auditorium — Insatiable in Demands for Added Numbers by Golden Voice — Lose Count of Encores After Eighth.

Reviewers have exhausted their superlatives in appreciative comment and there is little to add that can enhance the universally favorable opinion on the singer and her genius. The golden voice, the glamorous magnetic personality, the versatile artist, supreme in so many varied realms of vocal expression—all this and more was revealed last evening. The audience was insatiable in its demands for added numbers.

Worcester Evening Gazette, Walter Farmer, October 9, 1937

In Rare Form

Miss Ponselle was in rare form last night. Long known as a highly skilled master of interpretation, as well as a superb actress, she combined both talents to infuse each song with a clarity and perfection of detail not often attained. Her pianissimo tones floated out as gentle whispers of sound, but were audible in the remotest corner of the building, and her voice contained a variety of shadings and colorings which are the result of years of work and fine singing. Every offering was the signal for tumultuous applause, and at the end of the concert the audience simply refused to go home until she had sung again and again.

Baltimore Evening Sun, Robt. B. Cochrane, *November 20, 1937*

SHE IS A VOCAL BIRD OF PARADISE

Boston Transcript, Redfern Mason, *November 5, 1937*

Atlanta Pays La Ponselle Tribute of Biggest Crowd

Rosa Ponselle opened the All Star Series singing before an audience which included standees and those occupying seats improvised for the occasion.

Atlanta Journal, Frank Daniel, October 15, 1937

NOW BOOKING—SEASON 1938-1939

Salzburg Opera Guild and Golschmann Men in Chicago

St. Louis and Home Orchestras Provide Attractive Bills—Garbousova, Piatigorsky and Eugene List Soloists under Stock—Schoop Ballet Presented

CHICAGO.—During its week's stay at the Auditorium Theatre, the Salzburg Opera Guild presented several operas new to Chicago besides Mozart's Cosi Fan Tutte in a manner that upheld the glowing advance reports that had preceded this unusual troupe of fine actor-singers. Their ensemble work deserves unstinted praise. The opening performance, February 13, served as the final attraction of Northwestern's History and Enjoyment of Music series. Other operas performed by this well drilled company were The Matrimonial Market, Angelique, The Poor Sailor and The Coronation of Poppea.

GOLSCHMANN LEADS ST. LOUIS ORCHESTRA

A much improved St. Louis Symphony Orchestra functioned in Orchestra Hall under Vladimir Golschmann on February 13. The principal feature of the well arranged and diversified program, the Sibelius second symphony, received a masterly reading and revealed the orchestra an instrument on which Golschmann played with the virtuosity of a sane interpreter imbued with new ideas, erudition and vigor and who obtained quick response to his most exacting demands.

CHICAGO SYMPHONY CONCERTS

Two cellists were soloists with the Chicago Symphony Orchestra during the second week of February. Raya Garbousova made known Golestan's Moldave Concerto, a vehicle well suited to her style and affording sufficient opportunity for the display of a tone if not large, of silvery quality and a technic that made little of difficulties. The work has sufficient merit to deserve being catalogued as a regular addition to the cello repertoire. Gregor Piatigorsky won deserved ovations in the Boccherini B flat major concerto and Bloch's Hebrew rhapsody, Schelomo. Hans Lange directed the Tuesday concert and Frederick Stock the regular mid-week pair.

The oldest and newest in symphonic music—Gabrieli's sonata, Pian e forte, and Gardner Read's A minor symphony (No. 1)—were featured on the February 17-18 program. The Evanstonian's symphony won the New York Philharmonic's 1937 $1,000 prize and proved one of the most interesting novelties heard this season—a high tribute, for Stock has premiered many works of unusual import. Eugene List's initial solo appearance found the eighteen-year-old pianist a mature artist of the highest rank. His interpretation of the Beethoven C minor concerto gave occasion to admire the prodigious completeness of his pianistic equipment and rare mental aptitude.

TRUDI SCHOOP AGAIN

Returning with a new ballet, All for Love, Trudi Schoop and her dancing comedians found ready response to their clever, rollicking antics at their matinee and evening performances, in the Studebaker Theatre, February 6.

YOUNG SINGERS IN DEBUT RECITAL

Paula Zwane, soprano, and Edward Grabinski, tenor, were presented in debut recital by the Polish Arts Club in Kimball Hall, February 6. Possessor of a soprano of beautiful texture, wide compass and used with marked ability and *savoir faire*, Miss Zwane made a distinct hit in songs and operatic arias from many schools and nationalities. A youngster who can sing Divinites du Styx from Gluck's Alceste with the authority of a veteran, must of necessity boast qualities far beyond her years. Miss Zwane exploited the vocal theories of her able mentor, Hanna Butler, to advantage and to the general satisfaction of an audience that packed the hall. Likewise, Mr. Grabinski was highly successful in all his offerings, for he too came well prepared for the ordeal. Singing with intelligence and nobility of tone, he impressed further by excellent diction and sincerity of purpose.

CIVIC ORCHESTRA'S FIRST CONCERT

Hans Lange is recognized as a drill-master *par excellence*. No better proof could be found than in the Civic Orchestra which has improved immeasurably in the past two years. In its first concert, February 6, the juvenile organization performed the Haydn D major symphony, obeying their leader's commands and even anticipating his desires and thus achieving really praiseworthy results.

SAIDENBERG SYMPHONIETTA CLOSES SERIES

The Saidenberg Symphonietta created a unique place for itself through its programs and the internationally known soloists engaged. Two novelties on the final concert—Van Vactor's Five Bagatelles for strings and Shostakovitch's two pieces—met with instant approval for their originality and musical import. Superbly played under Daniel Saidenberg's magic baton they vied with the Vivaldi D minor concerto in making the evening memorable and doubly interesting for tonal contrast and colorful presentation. Eleanore Block and her group danced to Bartok's Earth Figures and Bach's Cycle of Seven. Miss Block scored a master stroke in this her first venture in the art of choreography. Her ideas are sane, well thought out and brought new prestige to the dancer-choreographer whose scheme followed the classical lines of Bach and the ultra-modern idiom of the Hungarian composer.

MARGOLYNE SOLOIST WITH AMERICAN ORCHESTRA

Chosen in competition for an appearance with the American Concert Orchestra, Helen Margolyne, soprano of the Chicago City Opera, disclosed in Micaela's aria from Carmen a voice of rich texture, guided with intelligence and musicianship. Miss Margolyne's delivery of the Jewel Song from Faust won her admiration for here her vocal equipment was exploited to best advantage. She is an artist pupil of Mrs. Herman Devries.

FIRKUSNY-PITZINGER JOINT RECITAL

Bertha Ott discovered two outstanding young artists in Ruda Firkusny, and Gertrude Pitzinger, Czech pianist and soprano respectively, and presented them in joint recital in the Studebaker, February 13.

ST. OLAF LUTHERAN CHOIR

The St. Olaf Lutheran Choir may change its personnel annually but maintains its high standard of vocal and technical efficiency from year to year. Their mentor-conductor, F. Melius Christiansen, has drilled his forces to a point of perfection seldom achieved, as witness their singing at Orchestra Hall, February 14.

DANCE RECITAL SPONSORED BY NORTHWESTERN

Diversified attractions have been presented throughout the season by Northwestern University's college at the Auditorium Theatre and Thorne Hall and one of the most interesting was the dance recital given by Doris Humphrey and Charles Weidman and their dance group on February 11 and 12.

FLORENCE KASS WITH SAN CARLO OPERA

Florence Kass, mezzo soprano of the Chicago City Opera, sang Dame Marthe in Faust with the San Carlo Opera Company in Detroit, Mich.

ELSE HARTHAN ARENDT STUDIO NOTES

Maxine Lagerstrom, contralto, sang for the Illinois committee of the Chicago Association of Commerce at the Lake Shore Athletic Club, January 18; at the wedding of Virginia Smith and Donald Valentine at the First Methodist Church chapel, Evanston, January 29; and for the Oak Park Woman's Club, February 8. Miriam Bock, soprano, was heard in joint recital, January 25, at Sherwood Recital Hall. Mary Louise Locke, soprano, and Helen Brinkmann, contralto, were presented jointly on January 20. Phyllis Driver, soprano appeared February 1, in Sherwood Recital Hall. Marie Saveniemi, soprano, sang solos for Sherwood School's Oak Park branch, January 23, and in the WGN Mixed Octette, under Henry Weber, January 3. Marion and Minas Booras appeared for the Medical Association of Oak Park in the Oak Park Arms Hotel, January 19 Mr. Booras sang for the Sorosis Club of Oak Park, January 3. The Chicago Bach Singers, under Miss Arendt's direction, gave a concert on January 30 in the Jehovah Lutheran Church.

EDWARD COLLINS' STUDENT ACTIVE

Lola Lutzy, former student of Edward Collins, is featured as piano soloist with the Spitalny Orchestra in radio, vaudeville and screen appearances.

HANNA BUTLER'S PUPILS

Auverna Smith is on tour with the King Quartet, both as contralto and accompanist. Frank Nissen, bass baritone, was soloist at St. Paul Lutheran Church, Clinton, Ia. Alice Bevee gave a program for the Gesellschaft Erhohlung at Old Heidelberg. Marcy Westcott appeared at the Alliance Française and at the North End Woman's Club. Thelma Jensen sang for the Musicians Club on February 7. Paula Zwane made her debut at Kimball Hall, February 6. Miss Zwane's recent appearances included programs for the W.C.T.U., Latvian Society of the South Side and the North Side group; jubilee celebration of St. Joseph's Parish; Scotch Irish Club; as soloist at Chicago Lawn Presbyterian Church; at the meeting of the Methodist preachers; and for the Englewood Historical Society.

OTHER ITEMS OF INTEREST

Rosa Raisa and Giacomo Rimini open their opera school on March 1, taking over the late Forrest Lamont's studio and associating with them Mrs. Lamont (Eunice Steen). They plan also to take a limited number of talented pupils to Italy for summer study and appearances.

Richard Czerwonky, besides conducting the Philharmonic Orchestra and teaching violin at De Paul University, recently offered recitals in Emporia, Kan., February 9; Garden City, the following day, and Denver, Colo., February 12. His violin concertos were performed under his baton at Thorne Hall early this month. RENÉ DEVRIES.

Heyman Courses in Many Centres

The Course in Interpretation by Katherine Ruth Heyman for teachers, students and amateurs, held in New York, closed on a recent date with a program of Bach, Chopin and Scriabin. The pianists were Mmes. Albiser of the Mannes School, Marymont of New York University, Messrs. Darmstadt and Bowers. The course opened February 7 at Tulsa, Okla., after which Miss Heyman will hold it in Indianapolis and Detroit. Her ten weeks' class in Fundamental Technic opens in New York on March 1.

WALTER KNUPFER TEACHER OF PIANO
De Paul University School of Music, Chicago

NAOMI CULLEN COOK
"The most beautiful soprano voice in the world."
—Eugene Stinson, Chicago Daily News, Feb. 17, 1937
Address Kimball Bldg., Chicago, Ill.

COE GLADE
MEZZO SOPRANO
CHICAGO CITY OPERA COMPANY
Personal Representative: W. S. Shartle,
200 West 57th St., N. Y. C. Tel.: CIrcle 6-1686

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

ADA PAGGI
MEZZO
CHICAGO CITY OPERA CO.
Only Teacher of
BEVERLY LANE
Studio: 616 Fine Arts Bldg., Chicago

SONIA SHARNOVA
CONTRALTO
Chicago City Opera
Opera — Recital
Oratorio — Radio
Personal Representative: May Johnson, 850 Orchestra Bldg., Chicago

NATIONAL CONCERT LEAGUE
WALTER L. LARSEN, Managing Director 310 South Michigan Avenue, Chicago, Ill.

KRYL AND HIS SYMPHONY
Fifty Players
Now Booking 1938-39
Coast to Coast Tour
ORCHESTRA
Bohumir Kryl, Conductor
3300 Lake Shore Drive, Chicago

RUDOLPH GANZ
Booking 1937-38
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

"MARJORIE Lawrence Triumphs in SALOME"

Pitts Sanborn—N. Y. World-Telegram

"THE FINEST SALOME THE RISING GENERATION OF AMERICANS HAS SEEN"

Olin Downes—New York Times

*

"SALOME THAT HAS NO RIVAL, ONE THAT WILL NOT BE FORGOTTEN IN THE ANNALS OF OPERATIC HISTORY"

Miles Kastendieck—Brooklyn Eagle

*

"IT WAS A REMARKABLE FEAT, FOR A SINGING ACTRESS, WHO HAS NOT BEEN TRAINED AS A DANCER, TO HAVE SURMOUNTED AN ALL BUT INSURMOUNTABLE PROBLEM SO CONVINCINGLY AND TO HAVE SUNG THE TREMENDOUS CLOSING SCENE OF THE OPERA AS MAGNIFICENTLY"

Jerome D. Bohm—New York Herald Tribune

Management: **NBC ARTISTS SERVICE • RCA Building • New York • George Engles,** Managing Director

New York Concerts

(*Continued from page* 11)

newcomer revealed technical facility if somewhat superficial interpretative conceptions of her list.

FEBRUARY 13

Gregor Piatigorsky Russia has sent America no more interesting and stimulative combination than this player and his cello. At Town Hall on the Sabbath afternoon, the point was emphatically established in a program consisting of Corelli's adagio, Boccherini's B flat concerto (both accompanied by chamber orchestra), the E minor sonata by Brahms (competent accompanist Valentin Pavlovsky at the piano), and a list of originals and arrangements with works by Stravinsky, Debussy, Weber, Granados and De Falla.

Piatigorsky, beside his gifts of tone, musical versatility and adept execution, has a certain impetuosity and *elan* in his playing, so that even his readings of the classics remain free from constraint and pedanticism. Aliveness and glow distinguish his delivery, and he even makes an occasional dramatic agent of his instrument, as in the lofty Brahms and the exuberantly passionate De Falla. That composer's Fire Dance ended an exciting concert and led to a further listing of eagerly solicited encores.

The Debussy number, played for the first time anywhere, was an intermezzo, found in manuscript by Piatigorsky at an antiquarian shop in Paris. The work is so naively melodious and harmonically simple that it seemingly dates from Debussy's quite youthful years.

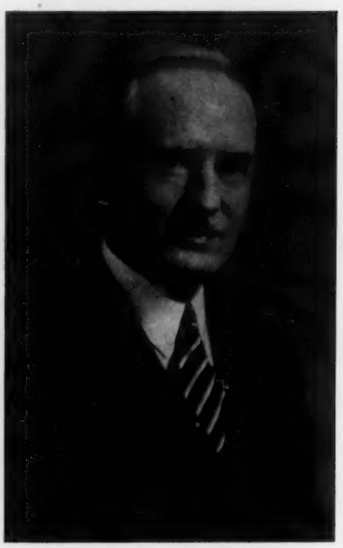
Philharmonic Orchestra Guila Bustabo was the soloist with the Philharmonic - Symphony Orchestra, playing the Dvorak A minor violin concerto—a work less hackneyed if less attractive than the usual vehicles of aspirants to virtuoso fame. Miss Bustabo, now eighteen, reappears virtually as an adult. She has gained in verve and in musicianship at the expense of some of the carefree facility and smoothness of her childhood years—a natural process in the approach to maturity. Aside from some difficulties in intonation in the last movement, she proved herself equal to the technical task imposed by the work, which is less grateful than some but nevertheless earned her enthusiastic applause. John Barbirolli gave us the fourth symphony of Tschaikowsky, in which he displayed much temperament. His reading of the Oberon Overture at the beginning, too, excelled in verve rather than in poetry.

Waldeen Showing well - grounded technic and marked influences of the Russian school of the dance, Waldeen, a Texas girl who studied with Kosloff, made her debut in the Guild Theatre in an evening program.

Although her list embraced dances from the seventeenth century and included Negro Spiritual and Spanish divisions, this newest comer, striving for subtlety, revealed a paucity of movement and a similarity of style throughout the entire program. In so doing, her offerings missed much of the Spiritual and emotional content. The Spanish section (by far her best) took on the nature of an unexpected caricature. Thoroughly symmetrical throughout in treatment, her offerings (conceived by herself) nevertheless lacked fire and although artistically presented, were set forth in somewhat pedantic fashion. Her costuming was admirable.

The music, provided by Earl Voorhies, pianist, was drawn from works of Handel, Bach, Beethoven, Charles Jones, Verna Arvey, Harold Forsythe, Edward Morris and Roy Harris.

CHORUS ENDS TOUR



DR. JOHN FINLEY WILLIAMSON

and his Westminster Chorus completed an extensive tour with a concert at the Philadelphia Academy of Music on February 22. Concerts have been offered in Shippensburg, York and Mercersburg, Pa.; Baltimore, Cumberland and Westminster, Md.; Winchester, Staunton, Farmsville, Blacksburg and Danville, Va.; Durham and Goldsboro, N. C.; Rock Hill, S. C.; Knoxville and Kingsport, Tenn.; Bluefield, Lewisburg, Charleston and Clarksburg, W. Va.

FEBRUARY 14

Beethoven Association The sudden illness of Georges Enesco upset the plans of the Beethoven Association to pay honor to him in the capacities of pianist and composer. Mr. Enesco's octet in C (op. 7), an early work, was presented as scheduled by eight young ladies garbed charmingly in white, but his sonata in C (op. 26, No. 2), in which the composer was to have played the piano part with Felix Salmond as cellist, was omitted.

Instead, Mr. Salmond and Harold Bauer, president of the association, who announced the change, played Beethoven's A major sonata with authority and exquisite musicianship. The octet, written in 1900, is rhythmic and spirited but shows the influence of the then modernistic idiom. The group, comprising Mara Sebriansky, Carroll Glenn, Esther Schure and Jane Glenn, violinists; Eugenie Limberg and Alice Plumlee, violas; and Dorothy Treml and Betty Barbour, cellists, played the work with understanding.

Irving Becker Playing with poise and assurance, Irving Becker, young American violinist, made his debut in Carnegie Hall in an evening program which had Josef Adler assisting at the piano. The newcomer revealed technic of ample proportions, a tone that varied from opulence to dryness, and an academic appreciation of the numbers presented.

The Devil's Trill Sonata of Tartini was meticulously considered if read unevenly. The Brahms D minor sonata (op. 108) was set forth as though the player was familiar with the composer's *tempi* directions, if not with Brahms' musical thought. The Vieuxtemps concerto (op. 37, No. 5) lacked a completely authoritative delineation. Works of Tschaikowsky-Auer, De Falla-Kreisler and Debussy, Maximilian Pilzer's Capriccioso (played from MS.) and the Saint-Saëns Rondo Capriccioso completed an ambitious schedule.

FEBRUARY 15

Chester Barris The New York debut of Chester Barris, American pianist, who has recently concluded a concert tour of Europe, took place at a matinee in Town Hall. Mr. Barris, a pupil of Lhevinne and Hutcheson, offered the Beethoven Appassionata Sonata as an opening number, following it with Chopin works, the prelude, chorale and fugue of Franck, and a miscellaneous group by Kreisler-Godowsky, Emerson Whithorne, Glinka-Balakireff, and Balakireff's Islamey. He revealed considerable sensitive feeling, a capable finger technic and intimate knowledge of the works presented. His tone, though appealing in quality, at times tended to be opaque and slightly muffled because of an excess use of the pedal. The audience was cordial in its applause.

Philadelphia Orchestra Eugene Ormandy brought an old musical friend (and one all too rarely encountered these days) to Carnegie Hall this evening, when he included Mahler's Lied von der Erde in the program of the Philadelphia Orchestra. The only other number to share the honor was Mozart's D major ("Haffner") symphony (No. 35, K. 385).

Mahler's poignant music has come to be looked upon by experts as his most masterly production, and time intensifies rather than lessens its beauty and effect. The themes and treatment are worthy of the subject, and the composer leaves no doubt of his deep understanding of Nature and his pity for the lot of Man.

The soloists who sang the suggestive verses were Enid Szantho, contralto, and Charles Kullmann, tenor. The latter gave rich lyricism to his part, and admirable diction. Mme. Szantho added generous volume of tone and put kindling warmth into her measures. Mr. Ormandy threw himself heart and soul into his interpretation and made the orchestral score sound all its eloquent depth and loveliness.

Too, the Mozart music came to stylistic hearing, flexibly traced, authentically mooded, and executed with that perfection which hardly ever fails to distinguish the playing of the band from Philadelphia.

FEBRUARY 16

Bauer, Spalding and Cassado Three specialists in their respective fields, and all of them eminent artists, united for the sixth concert for the Town Hall Endowment Fund and displayed their talents generously and enthusiastically.

Harold Bauer, pianist, Albert Spalding, violinist, and Gaspar Cassado, cellist, were the participants playing Brahms (Trio in B, op. 8), Haydn (Trio in G) and Schubert (Trio in B flat, op. 99). Mr. Bauer, experienced in ensemble playing, demonstrated his adept technical skill. Mr. Spalding, a sensitive, refined and somewhat introspective violinist, subordinated individual display to artistic conception. Mr. Cassado possesses one of the largest yet most opulent tones of any cellist heard here, and he delighted in fingerboard pyrotechnics. The performance was individualistic.

John Charles Thomas Continuing the Hurok series of concerts at Carnegie Hall, John Charles Thomas made his first New York recital appearance of the season. As usual he contrived a varied and arresting

(*Continued on page* 32)

MANY PROMINENT RADIO STARS STUDY AT
DORNAY-CULP STUDIOS
344 West 72nd Street, New York TRafalgar 7-4999

MONTGOMERY DAVIS
BARITONE
OPERA . . CONCERT . . RADIO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York City

MICHIGAN STATE COLLEGE
Department of Music
LEWIS RICHARDS, Director
Curricula leading to Bachelor of Music, Bachelor of Arts, and Master of Music degrees
Write Secretary of Music Department, East Lansing, Mich., for catalog and information

LEONORA CORONA
SOPRANO
Management: Bernard R. Laberge, Inc 2 West 46th St., New York, N. Y.

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
Announces the removal of his Vocal Studios 205 West 57th St., New York Tel. CO. 5-0393

ERNEST McCHESNEY
TENOR
Management: HAENSEL & JONES 113 W. 57th St., N. Y.

CARMELA PONSELLE
MEZZO SOPRANO
Opera, Concert and Radio
Now Booking
Personal Appearances in Motion Picture Houses
SCHOOL FOR RADIO TECHNIC
By Appointment, 230 Riverside Drive, N. Y.
William Miller, 1270 Sixth Ave., N. Y. Tel. COl. 5-0257

WALTER MILLS
BARITONE
Management: WILLARD MATTHEWS, 333 East 43rd St., New York

GINA VAN DE VEER

Soprano, Vienna

WINS MERITED ACCLAIM
IN SERIES OF EUROPEAN RECITALS

© d'Ora, Benda, Wien

Salzburg Festival, August, 1937, in a Mozart Concert, accompanied on Mozart's Own Piano

Sang with cultivated expression. Neues Wiener Journal, Aug. 24, 1937.

Gave pleasure in singing several songs. Reichspost, Aug. 23, 1937.

Enraptured through her tasteful singing. Linzer Tageblatt, Sept. 4, 1937.

Sang three Lieder with beautiful expression and stylistic taste. Salzburger Chronik, Aug. 23, 1937.

The concert was one of high cultural value and unusual power. Deutsche Akademiker-Zeitung, Edition 19, 1937.

She understood how to give each song its special character; an exposition of tender feeling in Springer's Lieder; a noteworthy concert. Schwäbischer Volksbote, Ulm, Feb. 25, 1937.

Understands singing and characterization, including aristocratic and cultivated interpretation. Nürnberger 8-Uhr Blatt, Feb. 23, 1937.

The power of modulation of this gifted singer is unbounded, including a charming soft-voice, contrasted with warm, powerful tones; a colorful vocalization supports. She interpreted everything with perfect technic, coupled with soulful detail of interpretation. Bayrische Volkszeitung Nürnberg, Feb. 23, 1937.

It was a festive hour of deepest significance, made still more so through the high art of the participant. National-zeitung, Basel, Aug. 24, 1937.

Excellent memory of the singer in the Volksoper was amplified through her delicacy as well as power in singing; her program contained international features, the modern French section making most appeal; grace and noble characterization lay in the interpretation of German, American, Old-English and Spanish songs, coupled with clear diction. Neue Freie Presse, April 2, 1936.

A notable evening, with German, American and English songs, sung with effortless ease, a sure proof of thorough art, musically and vocally accomplished; the vocal quality is tender and flexible, and applause was most hearty. Wiener Neueste Nachrichten, April 2, 1936.

Interpreting the German, American and English songs with distinguished manner, she increased the happy memory of her appearances in the Volksoper, showing ability to make concert-singing equally successful. Her unusual vocal and technical ability enable her to win certain triumphs. Volkszeitung, March 29, 1936.

Her voice has compass, volume and brilliancy, is developed in all registers equally, and has become a noble organ, capable of the most subtle demands of soulful effects. Triumphal, brilliant high tones, warm and tender, with fulness throughout the middle and lower registers. Her art of interpretation is especially to be praised, for it is imbued with character, and inner understanding of the text, in a word, capable of the mysterious something which reaches the heart. Reichspost, April 21, 1936.

The voice, of beautiful timbre, was in fine condition; most winning was her singing of the light musical bagatelles. Exemplary enunciation, fine, tasteful use of soft tones, colored the sweetish English songs, giving them correct interpretation. She is also eminently capable of singing the more earnest songs worthily. Neues Wiener Abendblatt, April 1, 1936.

TOUR: FEBRUARY-MAY, 1938

Budapest:	Jan. 29—Concert
	" 31—Recital
Prague:	Feb. 7—Recital
Warsaw:	" 11—Radio
	" 12—Recital
Riga:	" 14—Radio
	" 15—Recital
Helsingfors:	" 22—Recital
	" 23—Radio
Stockholm:	Mar. 1—Recital
	" 3—Radio
Oslo:	" 7—Recital
Kopenhagen:	" 9—Recital
Amsterdam:	" 15—Recital
den Haag:	" 18—Recital
Brussels:	" 20—Radio
	" 21—Recital
London:	" 25—Recital
	Apr. 1—Recital
Paris:	" 6—Recital
Hilversum:	" 12—Radio
Rome: Florence: Milan:	April and May

Available Season 1938-1939 for Concert and Oratorio

Management: ANDRE MERTENS

LOTHRINGERSTRASSE 80 VIENNA III, AUSTRIA

New York Concerts

(Continued from page 30)

program, beginning with Toselli's Tu lo sai and an Arne air from Comus. After that came Schumann's Stille Thränen, Brahms' Schwesterlein and Der Ton by Marx. Further groups had songs by Duparc, Pierné, Bax, Février, Ravel, Hageman, Curran and Carroll Hollister. The Eri Tu from Ballo in Maschera was the only operatic thriller on the bill.

The Thomas manner of intimate and subjective delivery always pleases his hearers, who also enjoy to the full the rich texture of that baritone's tones, and the smoothness with which he produces, styles and colors them. As he also interprets with acumen and taste and is blessed with attractive stage presence and bearing, Thomas may be said to have every attribute necessary for vocal success, and for building up a faithful following. Mr. Hollister's piano accompaniments had close application and finished keyboard handling.

FEBRUARY 17

Blair Fairchild Memorial Concert A concert of music by the late Blair Fairchild, American composer, who died in Paris in 1933, took place at Town Hall on this afternoon, with a distinguished list of patrons. The artistic collaborators also were exceptional. The violin sonata (op. 43) was done by Samuel Dushkin and Beveridge Webster with evident artistic care and respect for the composer's thought. The work is marked by fluent lyricism and sense of form, factors which also distinguished the trio (op. 24) for violin, cello and piano, in which these two artists were joined by Marie Roemaet-Rosanoff in a reading of suave and sensitive nature. Florence Easton, Metropolitan Opera soprano, sang four songs, settings of Chinese verses and texts by Jean Lahor, giving her rich voice and consummate artistry to these lyrics, which contained thematic subjects of strongly melodic sort, often in impressionistic vein. The climax of the concert came with the performance by the Schola Cantorum (Hugh Ross, conductor) of three psalms for soloists and chorus and a setting of Stevenson's Requiem. The soloists were Ruth de Wolfe Kenworthy, soprano; Lorraine Eley, contralto, and Alan Adair, tenor. The vocal ensemble gave expert diction and excellent tone to these works. George William Volkel, organist, assisted.

Philharmonic Orchestra Two rarely heard works, the Elgar violin concerto and the second Schubert symphony, featured the evening program of the Philharmonic-Symphony Society in Carnegie Hall, with John Barbirolli conducting. In the former, Jascha Heifetz was soloist, displaying not only his vaunted technical ability but also an intimate acquaintance with the varying moods of this somewhat ponderous but adroit combination of lyric and *bravura* passages. Mr. Barbirolli also seemed enthusiastic about it and collaborated with the soloist in an inspirational reading.

The Schubert symphony, also an admixture, with Beethoven, Mozart and Haydn vying for supremacy and Schubert himself endeavoring to speak through it, was lovingly read.

The overture to Oberon was set forth with spirit and color, Mr. Barbirolli receiving from his players the dazzling and vigorous reading which he demanded.

FEBRUARY 18

Creighton Allen The Norse Sonata of MacDowell was the featured number on a varied list presented by Creighton Allen, pianist, before a large audience at the Barbizon-Plaza. Mr. Allen opened his list with two Schubertian *morceaux* and a Beethoven sonata before the MacDowell. Following it came a Ravel Pavane, Grieg and Liszt works, and his own Capriccio.

A well-grounded pianist, Mr. Allen approached his list in authoritative vein. The Schubert might have had more variation of mood, while his Beethoven appeared studied and rigid in presentation. The MacDowell found him an understanding interpreter. Brilliance and spirit were reflected throughout the remainder of his schedule.

Ernesto Berúmen Considerable Brahms, including the Edward Ballade, Grieg's extensive ballade in the form of variations on a Norwegian melody and a miscellaneous section by Niemann, Debussy, Ibert, Turina, Cassado and Saint-Saëns made up an unusual program presented at an evening recital in Town Hall by Ernesto Berúmen, pianist.

Mr. Berúmen, who has not appeared for several years as a recitalist and has devoted his time mainly to teaching, knows not only the literature but the mechanics of his instrument. His readings can be accepted as authoritative and are presented with skill. But the aura of the pedagogue at times supersedes that of the musician. His Brahms was in this vein; the Grieg featured brilliant technic and dramatic delineation. It was in the final group, however, that the lyric and poetic musician emerged from the classroom. The Debussy Engulfed Cathedral, in particular, was noteworthy in its revelation.

Juilliard Chamber Music Concert Five eminent members of the faculty appeared in an intimate recital of chamber music at the Juilliard School concert hall on this evening. The occasion would have been notable in any auditorium farther downtown, for few concerts assemble such a galaxy as this school affords from its own ranks. Ernest Hutcheson, president of the institution, was at the piano in the opening Beethoven sonata in E flat, and Louis Persinger played the violin part. The piano score was done with authority and brilliance, while the violin seemed in somewhat less than usual tonal amplitude on a damp evening, though Mr. Persinger showed innate musicianship. Felix Salmond, cellist, played with charm and aural witchery the Elégie of Fauré, adding a short encore by demand. His impeccable technical control was well exhibited. Ralph Angell was his skilled accompanist, also doing similar service when Charles Hackett, tenor, of the voice department, sang with strong stylistic knowledge and consummate control of tone a group of songs by Rosa, Handel, Debussy, Ravel and Duparc. (In the last of these, Mr. Salmond did a cello obbligato.) The evening closed with a performance of Brahms' trio in B major, with Carl Friedberg as pianist, and with Messrs. Salmond and Persinger as associates. In all the works heard there was evident the musical tradition that attends performers of mellow experience. The atmosphere of the concert was delightful in its informality.

Guila Bustabo Since her last appearance here as a recitalist, Guila Bustabo, young violinist, has added taste and refinement to her already admirable technical ability, it was evident at her recital in Carnegie Hall. Miss Bustabo had made a brief appearance a few days previously with the Philharmonic-Symphony Society.

Her recital schedule comprised Brahms' D minor sonata, César Franck's sonata and the Mendelssohn concerto as well as shorter works of De Falla, Szymanowski and Dohnanyi. Her Brahms and Franck readings indicated a keen insight into the styles of these composers, although maturity will add some still necessary interpretative skill. In both she revealed a capacity for poetic expressiveness and complete understanding of the technical aspects.

The Mendelssohn, while eschewing sentimentality, demonstrated her remarkable association with the emotional content of this work. Her tone throughout her program, despite atmospheric conditions, was broad and rich and intonatively clear, and she played with youthful ardor and idealism. Arpad Sandor at the piano was an able associate and collaborator.

FEBRUARY 19

National Orchestral Association Continuing the special cycle of four programs devoted to cello and ensemble works, the National Orchestral Association (Leon Barzin, conductor) and Emanuel Feuermann gave the second concert in Carnegie Hall on Saturday afternoon. A high degree of tonal beauty and finish of artistic detail was lavished by Mr. Feuermann on the Boccherini concerto in B flat major and that by Schumann in A minor, the young players also doing well with the exacting rhythmic plan of the latter work. The novelty of the list was Schönberg's arrangement for cello and orchestra of a cembalo concerto by Georg Mathias Monn, eighteenth century Austrian composer, which had its New York premiere. It has a fiendishly difficult solo part, and orchestration of quasi-modernistic style with employment of many unusual instrumental effects. This curious hybrid enlisted the best efforts of the artist. Tschaikowsky's Rococo variations formed a sensuously rich and romantically engaging finale. The audience was large and approbative.

Mailamm Concert Town Hall assembled a large audience in the evening to hear the first of two concerts sponsored by Mailamm, the American - Palestine Music Association, presenting chamber music and songs by contemporary Jewish composers. The Perolé String Quartet (Max Hollander, first violin; Paul Winter, second violin; Lillian Fuchs, viola, and Ernst Silberstein, cello) played Frederick Jacobi's quartet (No. 2) in G major, a well-made composition of lyrical fluency, effective in performance. Isidor Achron gave the first New York hearing of his brother, Joseph Achron's Symphonic Variations and Sonata on a Palestinian Theme for piano, which boasts attractive use of folk material and development of skilled formal nature. Emanuel List, bass of the Metropolitan Opera, sang a group of songs by A. W. Binder and Julius Engel and a folk-song arrangement by Janot Roskin, in rich and expressive voice, with Leo Muller as piano accompanist. Grete Stueckgold, soprano of the same institution, was heard in songs by Lazare Saminsky, Jacob Weinberg and Alexander Krein, to which her superb lyric voice gave full value. Fritz Kitzinger was a skilled piano assistant. Salomo Rosowsky's Fantastic Dance, for piano, violin and cello, played by Isidor Achron, Mishel Piastro and Joseph Schuster, was the concluding number. All the artists received warm applause and many recalls.

Alexander Brailowsky His fifth matinee of Chopin works in Town Hall found Alexander Brailowsky in better form than in his previous appearances during this cycle. The program embraced the prelude (op. 45), eight mazurkas, nine etudes, three waltzes, a similar number of nocturnes, the F minor ballad (op. 52), the B flat minor scherzo (op. 31), impromptu in F sharp (op. 36) and the Polonaise-Fantasy (op. 61).

Other Concerts

Other concerts given in New York halls between February 5 and 19, inclusive, presented Jacob Weinberg, February 5; Ruth Brown, soprano, Steinway Hall, Engel Lund, folksong singer, Town Hall, Elsie Houston, soprano, Guild Theatre, and New Masses concert, Forty-sixth Street Theatre, all on February 6; Samuel Carmell, violinist, Town Hall, Rose Dirmann, soprano, and Sascha Gorodnitzki, pianist, Grand Central Galleries, both on February 8; Eudice Shapiro, violinist, at Town Hall, Wolk Mandolin Quartet, Steinway Hall, and a joint recital by Kathryn Van Rensselaer Semple, soprano, and Abrasha Robofsky, baritone, Barbizon-Plaza, February 13; David Holland, pianist, Town Hall, February 15; Josef Martin, pianist, Town Hall, February 16; Ruth Klug, pianist, Steinway Hall, February 18; Moïsesz Kusewitsky, Yiddish-Polish tenor, Carnegie Hall, February 19.

Just Published!

AH, LOVE FOREVER STAY

a new song by

Courty Rossi-Diehl

The Composers Press, Inc.,
113 W. 57th St., New York

A SANCTUARY ROSE

Recently Published by G. SCHIRMER

Comment following New York concert in 1937, at Town Hall, of compositions by Courty Rossi-Diehl:

"They (her songs) were well constructed and displayed considerable melodic invention. Being a vocalist herself, the composer understood how to write singable music."
—N. S., Times

"Grateful writing from the vocal and pianistic points of view and an ability to supply likeable melodies."
—F. D. P., Herald Tribune

AMERICAN SOCIETY OF ANCIENT INSTRUMENTS

Ben Stad—*Founder and Director*
Tenth Annual Second National Festival, April 5th & 6th, 1938.
Pennsylvania Museum, 33rd & Spruce, Philadelphia Tickets—4331 Chestnut St., Philadelphia

SYMPHONIC ENSEMBLE ARCADY DUBENSKY CONDUCTOR
Care of Philharmonic-Symphony Orchestra, Carnegie Hall, New York

SINGERS WANTED

A real opportunity to be prepared, managed on a percentage basis, for radio, stage and screen. Call or write
ASSOCIATED ARTISTS SERVICE
200 W. 57th St., N. Y. C. CIrcle 7-2512

SANTO DI PRIMO

TENOR

◆

FIRST CONCERT TOUR

January, 1938

15 RECITALS—12 STATES

Acclaimed by Such Headlines as—

"Big Crowd Is Thrilled by Singing of Santo Di Primo"
—Cheyenne Wyoming Tribune

"Santo Di Primo Highly Praised—Performs Before Large Audience"
—Vicksburg Herald

"Di Primo Sings to Huge Crowd"
—McPherson Republican

"Crowd Braves Bad Weather to Hear Di Primo"
—Monmouth Daily Review Atlas

"Santo Di Primo Delights Large Audience"
—Freeport Journal-Standard

"Di Primo Receives Ovation"
—Marshall News-Messenger

and Enthusiastic Press Comments—

"Burst after burst of applause acclaimed approval for Santo Di Primo. He possesses a voice of excellent range and volume."
—Vicksburg Evening Post

"A richly rounded voice, dramatic interpretations and magnetic personality made the concert of Santo Di Primo a highly enjoyable one."
—Winona Republican Herald

"Di Primo is gifted with a beautiful dramatic tenor voice of an exceptionally appealing quality, responding to all demands, be it pianissimo or forte."
—Hazleton Plain Speaker

"Di Primo possesses a tenor voice of rare dramatic quality."
—Columbia Daily Herald

"Music lovers were well rewarded at the recital of Santo Di Primo."
—Cumberland Daily News

"Di Primo justified the advance publicity given him as a rising musical star. He possesses an opulent voice which has been well schooled."
—Freeport Journal-Standard

"A beautiful recital was given by Santo Di Primo."
—Warren Times-Mirror

◆

SEASON 1938-39
NOW BOOKING

"Santo Di Primo came, sang and conquered the hearts of McPherson music lovers."
—McPherson Daily Republican

"In addition to his exceptional voice, Di Primo has a sparkling personality, which won the audience to request return engagements."
—Hazleton Star

"Di Primo's personality was pleasing and he sang in a masterly manner."
—Centralia Evening Sentinel

"Santo Di Primo combined an expressive interpretation of his numbers with an animated personality to please an appreciative audience."
—North Platte Daily Bulletin

Management: HAENSEL & JONES 113 West 57th Street NEW YORK

Division: Columbia Concerts Corporation of Columbia Broadcasting System

Los Angeles Yields Palm to Eminent Keyboard Figures

Artur Rubinstein's Recital Stirs—Josef Hofmann Is Distinguished Soloist with Orchestra—Stage Productions of Humperdinck and Gershwin Works Are Features

LOS ANGELES.—A magnificent exhibition of pianism was given by Artur Rubinstein in his Behymer matinee concert in the Auditorium on February 6. His dynamic virtuosity brought vociferous applause from the auditors, whose quest for encores was discouraged only by finally turning off the house lights. He began with a powerful reading of the Bach C major toccata in the Busoni arrangement, stepping immediately to the romantic school with the Franck prelude, chorale and fugue. A modern group began with Poulenc's insouciant Mouvements Perpetuels, continuing with three Debussy items and the Ravel Forlane. A suite in three movements from Stravinsky's Petrouchka, especially arranged for Rubinstein by the composer, had the auditors half out of their seats. It held the salient features of the full score, and apparently most of the notes as well. Rubinstein played it with orchestral munificence and electrifying force, impacting with stunning effect. Last of all was a Chopin group wherein the pianist secured ample sentiment without sentimentality, and virility without lack of poetry.

HOFMANN WITH KLEMPERER FORCES

Josef Hofmann, appearing as soloist with the Philharmonic Orchestra under Otto Klemperer in the Auditorium on February 3, won a tumultuous and prolonged ovation for his interpretation of the Beethoven fourth piano concerto. His performance was magnificent, his tones singing forth with round and full-voiced beauty, his passage work spun with deft grace and lightness. In his interpretation lay the finesse of half a century's virtuoso playing. An impeccable accompaniment from the orchestra under Klemperer's baton left nothing to be desired. The orchestral program was well varied, beginning with the Mozart G minor symphony (K. 550). The novelty was Hindemith's Funeral Music Composed Upon the Death of King George V of England, written for viola and string orchestra. The thread of viola line emerged at intervals from a web of doleful string harmony. Emile Ferir, entrusted with the solo part, played with unsympathetic and sterile tone. Klemperer's own arrangement for strings of the Bach aria, Bist du bei mir, was admirably played, and provided a welcome relief after the Hindemith work, which appeared equally forced of composition and performance. In conclusion, the orchestra offered a virtuoso and colorful reading of Ravel's second suite from Daphnis and Chloe.

GERSHWIN'S PORGY AND BESS STAGED

Porgy and Bess won the emphatic approbation of a star-sprinkled first night audience when it opened on February 4 for a series of eleven performances. The production was exceptionally well balanced, contriving to be equally a drama and an opera, the stage direction by Frances Herriott and Burton McEvilly, under the supervision of Rouben Mamoulian, was beautifully done. Under Alexander Steinert's capable baton, the welding of orchestra to stage was complete and consistent. The successive climaxes were adroitly built, rising one after another in increasing emotion and intensity. The members of the all-Negro cast comported themselves with veteran assurance and vocal finesse. Todd Duncan and Anne Brown carried the title roles, admirably supported by Ruby Elzy, Lois Hodnett, Jack Carr, Avon Long, William Gillespie, Bertha Powell, J. Rosamond Johnson and Jester Hairston.

FEDERAL ORCHESTRA

Culminating in a splendid performance of the Tschaikowsky Pathetique Symphony, Gastone Usigli led the Federal Symphony Orchestra in a completely effective program at the Belasco Theatre on February 8. Thomas Redican, tenor, was soloist, replacing Mrs. Edward Arnold, whose appearance was prevented by illness. He gave the Narrative from Lohengrin with effectively broad phraseology and dramatic emphasis, followed by Celeste Aida, both given in well enunciated English text. The American item of the program was Henry Hadley's Symphonic Fantasia, which revealed new beauties in this second hearing.

HÄNSEL AND GRETEL SUNG

Humperdinck's Hänsel and Gretel was given a pleasing performance in the Belasco Theatre February 11, under the auspices of the Federal Music Project.

VIENNESE DIVA

ESTHER RETHY

recently sang Micaela in Carmen and Marguerite in Faust in Vienna, also appearing in Beethoven's ninth symphony under Furtwängler. She comes to America next season under the management of J. J. Vincent. (Photo by Vajda M. Pal.)

Gastone Usigli, responsible for both staging and conducting, handled both with assured and masterful hand, adroitly overcoming the limitations of orchestra and players. Maxine Carlo was perfectly suited to portray Gretel, as she looked and acted the innocent peasant child to perfection. Carmen Conger, as Hänsel, showed a pleasing voice, but was thoroughly feminine in every movement and gesture and entirely miscast as a boy. The best work of the cast was offered by Elizabeth Klein as the Witch; the wild ride brought her an ovation. Ray Williams and Isolde Bernhard were the father and mother.

MARIAN ANDERSON APPLAUDED

Marian Anderson delivered a well varied program in the Auditorium on February 15, making considerable effect with her ingenious use of her three distinct registers of voice. Three Handel numbers, Carissimi's A Bruno Vestiti, Lieder by Schubert, Schumann and Wolf, the Casta Diva aria from Bellini's Norma, Eros by Cohen, Some Time by Rossotto and a sturdy and likeable Finnish Sailor's Song, by her accompanist, Kosti Vehanen, as well as a final group of Negro Spirituals was her program.

ROLAND GUNDRY'S DEBUT

Roland Gundry, a young violinist of unusual promise, was heard in a taxing and difficult program in the Pasadena Civic Auditorium on February 7. The fifteen-year-old boy played with an evident sincerity and unaffected simplicity that was most engaging, establishing himself as a young artist of musicianly skill which should ripen with maturity into virtuoso attainment. Corelli, Bach, Paganini and Chausson were the major programmed items. Theodore Saidenberg

(*Continued on page 44*)

YEATMAN GRIFFITH
Internationally Famous Master Teacher of Voice
Teacher of world famed artists and teachers.
201 S. Lucerne, Hollywood, Calif. Phone WY. 7552
Per. Rep.: Wm. C. Griffith

ARCH BAILEY
DISTINGUISHED BARITONE
TEACHER OF SINGERS
Exponent Jean De Reszke (Paris) Ben Davies (London) Oscar Seagle (N. Y.)
Beginners and Advanced Pupils Accepted. 1541 Westwood Blvd., Los Angeles, Cal. Phone W.L.A. 31548

GRACE ADAMS EAST
World's Greatest Woman Trumpet Soloist
Concert - Recital - Radio
Robert L. Hollinshead, Mgr.
8374 Sunset Blvd., Hollywood, Cal.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
Box 1063
San Diego, Cal.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Best Recording Equipment
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
of SCREEN and RADIO FAME
666 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

ANN JAMISON
Radio's Leading Soprano
NOW AVAILABLE
Limited Concert Tour 1938-1939
Management:
NBC ARTISTS SERVICE
R. C. A. Building, N. Y.
GEORGE ENGLES, Mgr. Director
5515 Melrose Ave., Hollywood
DEMA E. HARSHBARGER, Mgr.

DORIS KENYON
SOPRANO
COSTUME RECITALS
Management Pacific Coast:
BEHYMER ARTIST BUREAU
Auditorium Bldg.,
Los Angeles, Cal.
Personal Representative:
Wynn Rocamora

ANDRES DE SEGUROLA
TEACHER OF SINGING
Beginners or Professionals
Since May 1936 (nearly 2 years) the only vocal teacher of
DEANNA DURBIN
of Universal Picture Studios, and other Screen, Concert and Radio Celebrities.
Booklet on Request
6933 Camrose Dr., Hollywood, Cal. Tel. GLadstone 9988
TWELVE YEARS A LEADING SINGER WITH THE METROPOLITAN OPERA

ISAAC VAN GROVE
VOCAL COACH
OPERA AND CONCERT
REPERTOIRE
1852 NORTH VISTA AVE.
HOLLYWOOD, CALIF.
PHONE HO. 6943
CONDUCTOR AND STAGE DIRECTOR
CHICAGO CIVIC OPERA
CONDUCTOR GRACE MOORE RADIO PROGRAM
MUSICAL DIRECTOR REINHARDT PRODUCTION 1936-37 SEASON

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
Concert Management
HAENSEL & JONES
113 W. 57th St., N. Y.
Western Representative
L. E. BEHYMER
Los Angeles, Calif.

The University of Southern California
SCHOOL of MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
University Park, Los Angeles, Calif.

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President OSCAR WAGNER, Dean

Announces

Examinations for Fellowships carrying free tuition in the

JUILLIARD GRADUATE SCHOOL

Fellowships will be awarded in:

VOICE
PIANO
VIOLIN
VIOLONCELLO
FLUTE
COMPOSITION
CONDUCTING

REQUIREMENTS FOR ENTRANCE TO THE EXAMINATIONS

1. Applicants should be of American or Canadian citizenship, or they must have applied for American citizenship and secured first papers.
2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 21 and October 5, 1938. Applications must reach the school before July 1, 1938.

For further information address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

MUSICAL COURIER
Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer

Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris)
...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 830 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), 1356 Miller Place, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON J. GOLDMAN (in charge), 1810 Commonwealth Ave., Brighton, Mass. Telephone, Beacon 3369.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12, Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the Paris office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agent for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4. England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK — MARCH 1, 1938 — No. 2958

The proper way to make some children musical is to begin with their parents.

—o—

Salzburg's Blow

Arturo Toscanini's resignation as conductor and general director of the Salzburg Festival followed upon the Nazi coup in Austria. There was nothing else for the Italian artist to do, in view of his previous attitude regarding Bayreuth, based on his opposition to the manner in which the German government had discriminated against certain Teutonic musicians.

Nevertheless, Toscanini's action seems somewhat hurried and could well have awaited further developments in the situation, for there has not yet been official indication that the Germans intend to change anything in Austria except the external political management. Austria announces her purpose to retain sovereign rights, and also assures her Jews that they have nothing to fear as to their social status and the conduct of their business and professions.

With the same promptness that characterized his latest resignation, Toscanini decided that the Carnegie Hall concert which he planned for March 4 with the NBC Orchestra, in aid of the building fund of the Salzburg Festival, would not be given for that cause. Instead, he will donate seventy-five per cent of the proceeds to the unemployed members of the New York Local of the American Federation of Musicians, and—don't smile—twenty-five per cent to the Verdi Home for Aged and Destitute Musicians in Milan, Italy, where Verdi is buried.

When Toscanini handed over the profit of his recent Carnegie Hall concert to the Italian Welfare League in New York, the Musical Courier suggested that a more graceful move on his part would have been to give the money to some purely American charity. Now the thought arises in the same line that the new twenty-five per cent might more appropriately go to the MacDowell Colony, where MacDowell lies buried.

One also is impelled to think that for a man who declares so vehemently that politics and art should not mix, Toscanini has decidedly strong political prejudices. It need only be recalled that he refused to lead the new Italian national air, endorsed and conducted the Palestine Orchestra, boycotted Bayreuth, headed a letter of protest to Hitler, and now abandons the Salzburg Festival.

—o—

Composers Form a Union

With opera and other artists increasingly banding together in unions, it is in line with present-day tendencies for the composers of America to take steps to protect their interests. Such an important forward movement was accomplished recently with the formation of the American Composers' Alliance, which has as its chief aim "to regularize and collect all fees pertaining to the performance of copyrighted music."

The rights of the creative artist have long been singularly neglected in this country. Although there exists a copyright law to protect their work from exploitation, there has never been an effective organization for policing the serious musical field and seeing to it that a worthwhile amount is set aside for the men and women who provide the music for concerts, operatic and radio performances.

In the popular music field within the last few decades a rigorous system has been developed by the American Society of Composers, Authors and Publishers to collect royalties on performances by means of licensing fees. But this applies almost wholly to "song hits" and a few more serious items, such as operetta and film scores.

Minna Lederman, who has taken up the cudgels for our composers in vigorous manner, writes an informative article for The Nation (issue of February 12), in which the niggardly rewards given to composers by leading organizations are tellingly described.

With the principal symphony orchestras of the country, a top figure, she says, is $75 per performance for the privilege of playing a modern work, and this only in the case of a few popular scores, such as Stravinsky's Petrouchka suite. A more usual sum is something between $35 and $25, while certain pieces are only considered to be worth $10 or less. This applies mainly to compositions by writers of world-wide reputation. In the case of little known figures, the orchestral management will sometimes tactfully suggest that the privilege of having his work done is worth something to the composer, and that he will be wise to cancel all royalty fees, as so much older music is tax-exempt.

In any case, the appropriations of even the top-line ensembles do not provide much for royalty payments. "An estimate of one-half of one per cent of the budget for royalties would be high for any organization in the country," Miss Lederman states. As one instance, this writer says that the New York Philharmonic Orchestra in two of its "boom" seasons spent annual appropriations of some $900,000—a high figure for all time—and yet out of two such budgets only about $3,500 went for performing rights, divided between publishers and composers. The sums were small enough in the years before 1929, but the depression caused finances to be restricted even more sharply.

The radio field is notably lavish with its expenditures for conducting and performing talent, yet it is usually one of the stingiest when it comes to rewarding the composer. This remains true even though, paradoxically enough, it has recently organized contests and commissioned composers in a number of special instances. Miss Lederman gives several interesting cases of parsimony in this field, including a famous one in which Stravinsky's conducting of a program several seasons ago netted him $1,750 for waving the baton. However, in order to "save" on royalties, two of his works were removed from the concert and older Russian scores substituted. By this means the payments for use of his music were reduced to $150, while the radio audience, which would have found much interest in his interpretations of his own music, had instead to listen to Glinka and Tschaikowsky.

While playwrights of leading stage successes sometimes receive as much as $500 per performance, the operatic composer can hope to receive about $200 at the most. The performances are usually limited to a half dozen or less. Thus it is only the creator of some especially favored native work, which has much advance publicity on such a stage as the Metropolitan, who can hope to profit by $1,000 to $1,500 in one season, and this must be divided between composer, librettist and publisher.

In the case of smaller works, such as songs, or instrumental *morceaux,* there usually is not even an effort to secure payment of royalties in the concert field. The exception occurs only where the composer or his publisher belongs to the American Society of Authors, Composers and Publishers and guards his interests with more than usual zeal.

The organization of the American Composers' Alliance is a hopeful sign of more energetic action on the part of native creators. It has undertaken to work out "a comprehensive system of taxing performances." This is a difficult task, but as Miss Lederman justly remarks: "the composer of 'serious' music already has the law on his side. He needs only to secure its enforcement."

—o—

Aiming High

A communication received by the Musical Courier comes on a letter-head marked "The National Music Advancement League, A Non-Profit Organization, Incorporated under the Laws of California." The date line reads "1710 West 6th St., Los Angeles, February 16th." The signer is "G. E. Blair, Founder-President."

Mr. Blair asks for publicity in connection with his organization and sets forth something of its purpose, which, summed up, "is to promote the welfare of student musicians, teachers of music, opera companies, symphony associations, and other music organizations and societies through the loan of money with which to carry on their various work. This money is loaned without interest, and is repaid on the installment plan. The amount loaned, and the period of years allowed for its repayment, are determined by the case itself in view of the fact that there are three classes of loans, namely: student, teacher, and organization."

In order to carry out the plan of the organization, Mr. Blair says, "We are launching a financial campaign with twenty million dollars as our immediate objective. So that every man, woman, or child, in America may have the opportunity to contribute to this great work, we are offering Annual Memberships for one dollar, and Life Memberships for ten dollars. Each contributor, however, is asked to contribute as generously as possible," etc.

Finally, the letter informs one that "it goes without saying that our funds will be in the hands of a Board of Directors, each of whom will be nationally known and recognized, in his or her profession. At this writing the Board is not complete, but a full list will be sent you as soon as the last person has consented to serve."

The foregoing is all the publicity which the Musical Courier feels that it can give Mr. Blair's project until he names his board of directors, including the treasurer. Twenty million dollars is a great deal of money, and should be completely protected.

(President Roosevelt has just ordered his RFC Board to make loans to small business, and it is possible perhaps, to include musical projects in that classification.)

If Mr. Blair succeeds in his laudable endeavor, one of his first applicants will be the Musical Courier, with a modest request for a loan of five million dollars, so that this paper need carry no advertisements, and be delivered free to every music lover.

VARIATIONS

By Leonard Liebling

General Hugh Johnson, who has developed into one of America's leading columnists, via the Scripps-Howard Syndicate (and the New York World-Telegram in particular) devotes his space on February 15 in that paper to an article called Expensive Aliens.

The General, a vivid and often vitriolic writer, watched a skating exhibition by the delightful Sonja Henie, and instead of merely observing her graceful curves on the ice and otherwise, ruminated on the fact that she is making a large fortune in America, while we have skaters of our own nationality who glide and parabolate for comparative pittances—the General alludes to them as "kids, the best of whom get seventy-five bucks a week."

His remarks proceed:

> You—an alien—try to take a job in England, France or Germany that could be held down by a citizen and see what you get. You don't get relief and you don't get the job. I haven't verified this, but people who ought to know tell me that even the crews of some foreign ships can't draw pay in an American port because they might spend a nickel here. Yet, counting the bootlegged ones, we are probably supporting 3,000,000 aliens in jobs or on relief, and when you include these highly perfumed specimens it is costing plenty—we with ten millions unemployed and running WPA theaters and orchestras to support a surplus of mummers and piccolo players in nude eel propaganda.
>
> "Ay tank Ay go home" was the best line Greta Garbo ever spoke. Tallulah Bankhead has her backed off the boards playing an exotic somnolent slinker.
>
> There ought to be either a high tariff on 'em or an export embargo on the dough they make. All we are allowed to export to their countries are Barbara Huttons.

The General's spicy attack has already called forth some replies in other publications, all based on the argument that in art, America should follow an open door policy and not copy the restrictive methods of the European countries.

When the Musical Courier not long ago expressed views in accord with those of the General, quite a number of letters of protest reached this office. They were all based on the assumption that our paper suggested America's exclusion of foreign artists. We did not say that, and we do not advise it now. What we expressly stated was that it seems unfair economically for America to permit the steady employment in regular positions of Europeans, while foreign countries exercise the policy of not allowing such privileges for aliens who fill posts that could be operated equally well by natives. The Musical Courier still holds to that opinion.

One of the letters came from a polite lady in London, Mrs. E. C. P., who pointed out that England has been visited profitably of recent seasons by the Americans Tibbett, Robeson, Anderson, Mannheimer, and others. We might reply that during the same period we extended, and are still extending, hospitality to Myra Hess, John Barbirolli, Sir Thomas Beecham, and others. However, the difference is that while in America there is no objection to the acceptance of permanent jobs here by English artists, England does not offer the same advantage to artists from our land. Their visits over there are limited by English labor regulations.

We have a great problem to find work for our own unemployed musicians. That problem becomes tragic when America suffers a veritable inundation of musical practitioners from abroad, as is the case now, when poverty and political persecution force an army of players, singers, conductors and composers to leave their European homes and descend upon us through our open door.

* * *

It has been fairly well established by now that the legend about Brahms' hatred of Wagner's music, and Wagner's of Brahms', had no existence in fact. The notorious Hanslick tried his best to bring about that feeling on the part of the symphonist, but the latter never felt that his domain was encroached upon by the purely operatic Wagner. Brahms did indeed harbor some fleeting idea about making at least one attempt at the lyrical stage-form, but himself finally said, "Why write an opera after Meistersinger?" (He admired the work so much that an extended thematic passage from it crept into the second movement of his F minor piano sonata.)

While Wagner might have now and then made sarcastic references to Brahms (the Bayreuthian took such cracks at most of his contemporaries, even at his benefactor Liszt) it stands to reason that he was far too genuine a musician not to feel in his heart the Vienna master's real and important gifts. The late Arthur Friedheim, Liszt pupil, once told me that he overheard a conversation between Wagner and Liszt, in which both expressed warm admiration for Brahms' Requiem and his first symphony, the second movement of which Wagner characterized as "heart-warming." Liszt, however, declared that much of the piano music was "anti-keyboard" and "too much at the top and bottom, with too little in the middle."

In an unfamiliar Cosima Wagner letter, recently published by the Vienna musical periodical, Anbruch, comes further proof that there was high esteem of Brahms at Villa Wahnfried. The missive, addressed to Hans Richter shortly after the death of Brahms in 1897, reads as follows:

> My dear and valued Friend:
>
> The gentlemen of the Gesellschaft der Musikfreunde have done me and my children the honor of sending us the news of the passing of Johannes Brahms. I know of none better or more suitable than you, true friend of our house, to convey our thanks for this kind attention. My long absence from concert life has kept me in complete unfamiliarity with the compositions of the deceased. With the solitary exception of a piece of chamber music, I have heard not one of his works, which have achieved such renown, on account of my retired mode of living. I also had only one casual meeting with him, in the directors' box in Vienna, where he was so friendly as to ask to be introduced to me. But I was not unaware how worthy was his feeling and attitude concerning our art, and I know that his intelligence was too significant for him to misunderstand what lay, perhaps, remote from him, and that his character was too noble to permit hostility to intrude. And these things truly are enough to arouse deep sympathy. I beg you to give them the expression of mine.

Cosima was never noted for amiability and although the Richter communication dates from her sixtieth year, its kindly tone is hardly the result only of matured tolerance.

It must be assumed, too, that Hans von Bülow, frequent visitor to Wahnfried, and a warm Brahms admirer, spoke his mind about the worth of that composer. The forthright Hans was not in the habit of silencing his opinions in matters of music. He proved his sincerity amply when he continued to champion Wagner even after Frau von Bülow had been appropriated by that ruthless amatory egotist.

* * *

An evening journey to Philadelphia on February 9 enabled me to attend the Federal Music Project Concert given at Irvine Auditorium by the Philadelphia Civic Orchestra (under Guglielmo Sabatini) and the Mary Binney Montgomery Dancers. The orchestra furnished eager if not precise performances of the ballet accompaniments and J. S. Bach's B minor suite for flute and strings, J. C. Bach's B flat sinfonia and Schubert's Overture Romantique, opus 34, the last-named tastefully transcribed by Edgar Stillman-Kelley from the original four-hand piano work. Sabatini conducted valiantly and showed commendable knowledge of antique styles.

What made my visit chiefly worth while was the dance part of the proceedings. I knew Miss Montgomery's terpsichorean, choreographic and costume-designing abilities from the Ancient Instruments Festival in Philadelphia last year, but there she and her group worked on a small stage and had only chamber-music assistance. Even so, the artists achieved unusual results. At the recent occasion they were outstanding.

Miss Montgomery's own solos and the ensembles she conceived offered favorable comparison with the best of the troupes that tour this country. Exceedingly graceful and deeply cognizant of the music she interpreted, the artist established herself also strikingly in the creations for her company.

A six-part Classic Suite with Bach and Handel music, opened the dancing numbers followed by a four-section Masque (Rameau) and the world premiere of County Fair, libretto by Mary Boland, music by Evelyn Berckman and *décor* by Barbara Crawford.

With uncommonly suitable stage-sets and bright and meaningful dress as background, the charivari story is set forth of the "Midway" of an American county fair, a picturesque assortment of typical personages supplying constant and colorful action, amusing, sentimental, dramatic.

Miss Berckman's score, in mixed modern and romantic manner, shows keen sense of characterization and fine skill in instrumental handling. The music is intelligently wedded to ballet purposes, with touches of wit and appropriate absence of complexity. This is the best example that has come from the Berckman pen, and again proves that American composers have not nearly utilized ballet sufficiently, a medium for which their talents seem especially well adapted. The composer and Miss Montgomery won deserved ovations.

* * *

Pins and Needles, presented in New York by the Labor Stage, is drawing crowded audiences, which is understandable in these days of intense absorption with the questions of economics and the proletariat. The opus is one of protest, but its patrons are not only the unwashed and unsatisfied, but also a large element of the wealthy and fashionable. The reason lies clear; Pins and Needles makes its points with whimsical satire and no violence in dialogue. The cast consists of amateurs, all workers in the garment and other sewing trades. The young men and women show quite surprising talents, and a moving degree of sincerity. Best of the production however, is the music by Harold J. Rome who also writes his own lyrics. Both are of superior quality, and some numbers, notably Sing Me a Song With Social Significance, are already sweeping the country, with the result that the young man has received a fat contract to work in Hollywood—where, it is to be hoped, his humanitarianism may not be changed by the size of the checks he earns. Rome's music has originality, charm, humor, and irresistible rhythmic punch.

* * *

The present European concert is one at which hardly anyone desires encores.

* * *

Saks-Fifth Avenue, New York department store, advertises "The New Valkyries," which accompanying pictures prove to be women's shoes. One need not wonder at the high heels shown, for at the Metropolitan all the Valkyries wear them too. There must have been an excellent and far-visioned cobbler in Valhalla.

* * *

Lonny Epstein, pianistic virtuoso-teacher at Juilliard, has a lovely anecdote. She went to the book section of a department store not long ago, and asked for Arnold Schulz' The Riddle of the Pianist's Fingers. "Is it a mystery story?" asked the clerk.

* * *

The sweet smell of spring is somewhat tainted by reflections on the future of the Salzburg Festival.

* * *

Deutschland über Oesterreich!

One morning last week—a spring-like day with a blue sky and a warm southerly breeze—feeling happy and bright, I trod the pavement of Fifty-seventh Street. Not far from the corner of Sixth Avenue I saw the familiar form of a prominent conductor of what are known as symphony orchestras advancing toward me with a gleam in his eyes and a smile on his façade. I gazed at him fascinatedly and with even more attention when, as he came nearer, I heard him singing *sotto voce*.

Stopping him, I said, "Pardon me, Mr. ———, you do not know me, but I am one of your intense admirers and I want to—"

"Thank you, sir. Thank you, thank you," the eminent director almost shouted as he shook my outstretched hand warmly. "I appreciate your kindness, sir. You are indeed most complimentary. I am gratified by your interest. It is so comforting to know that my humble efforts for the great art of music are welcomed by you. I try, oh, I try to do all I can for my public. I want them to like the music I like, but one never knows just how my public feels about it unless a man like you tells one, now does one?"

"No, sir," I answered, "but—"

"Yes, I know, I know," he grinned broadly. "You are most kind, most kind."

"Thank you, Mr. ———"

"Not at all, not at all. Isn't this a glorious day? Just like spring. So warm, so clear, I am so happy, so happy. This must have been the sort of a day that inspired Beethoven to write the Pastoral Symphony. I can feel how Beethoven felt. Perhaps I should play the Pastoral Symphony. You may tell your friends that I shall play the Pastoral Symphony for them. I decided while talking to you on this glorious day, this day of spring with such a blue sky. So beautiful. Good day, sir, good day."

And down the street, Mr. ——— went striding, a smile on his face, a tune on his lips.

Several hours later, I trod the pavement of Fifty-seventh Street. The sky was still blue, the sun was blazing merrily and the breeze from the south inflamed the cockles of my heart. Coming toward me, I saw the dejected figure of Mr. ———, the eminent conductor. His face was lined with deep sorrow, his pace was slow, his hat was pulled down over his noble brow. I was horrified at the change in the man who had greeted me so triumphantly only a few hours since.

I could not resist the impulse to stop him again. Perhaps he had had some trouble and I might help him. As he was about to pass me, I said, "I beg your pardon, Mr. ———, but you are so unhappy. Is there something I can do?"

"Umph," the conductor looked at me with tragic eyes. "Oh, it's you? What do you want?"

"You are sad."

"I am sad, yes, very sad."

"Oh, sir, what is it? Can I help?"

"Help, help? No one can help."

"Please let me, Mr. ———. I am sure I can," I pleaded.

"No one can help me. This is a frightful day. A horrible day, do you hear? One of the worst."

"Yes, sir. But what is the matter?"

"Matter, matter?" he seemed puzzled by my question. "Plenty of matter," he answered, frowning belligerently. "I've just been paid."

* * *

Perambulating yon and hither in various pursuits, I have discovered eminent human tonalists scuttling thither and hither at my approach. Before they had escaped my seering eyes, however, I was able to identify several of them for your delectation. Selah!

I sighted Erno and Marishka Rapee come to the Met to gaze at Marjorie Lawrence's attractive figure as revealed by the vari-colored chiffon Salome draperies. Not far distant sat Fritz Fall and Mrs. Merowit, and near by William King and Dorle Jarmel. Two rows behind them was Carol Longone. And during intermission I spotted Rosina Lhevinne, Nat Shilkret, Michael De Pace, Rhea Powers, Oley Speaks, Grena Bennett and Laird Waller.

Several days ago, in Carnegie Hall, I unearthed Giovanni Martinelli, Geraldine Farrar, Frieda Hempel, Lily Pons, Andre Kostelanetz, the Solon Albertis, Vera Curtis, Elizabeth Lennox, Rosalie Miller, Carleton Smith, Richard Copley, Bruno Zirato, Arthur Judson, Fabien Sevitzky, Leonard Liebling, Maria Koussevitzky and Vera Brodsky.

In the Board Room of Schirmer's recently, when Alexander Tcherepnine played some of the modern Chinese and Japanese music which he discovered and published in the Orient—fascinating tonal creations, by the way—I identified personages in aggravated numbers sitting on little gold chairs. There, enthralled, were Eva Gauthier, Clara Edwards, Lazare and Lillian Saminsky, Nikolai Sokoloff, Giorgio Polacco, Adolfo Betti, Maia Bang, Carol Longone, Constance Hope, Leopold Godowsky, Frederick Jacobi, Oley Speaks, Anis Fuleihan—all carefully shepherded by Carl Engel.

* * *

Once in a while the photo staff of the Musical Courier gets high and mighty and I have a great time telling them what dubs they are. In the last issue you may remember the Toscanini candid camera pictures we published. Well, my children, these shots represented the diplomatic conquest of *il maestro* by William Haussler of NBC and are copyrighted by him to register his triumph.

You know, of course, that Toscanini hates photographers *en masse* with a hostile rage that is overpowering in its intensity. Anybody that gets close to him with a black box, big or small, is almost decapitated by the diminutive Italian musical potentate. Hence Billy Haussler had to sneak up, as it were, to shoot his prey. And this is how it was done.

A two-inch hole was cut in the wall back of the NBC Orchestra, and one night Billy sneaked into a cubby-hole with his trusty weapon, pointed it through the aperture and waited for his game. When Toscanini mounted the podium, Billy started shooting, and kept it up right through the concert.

After he had developed the pictures, trembling with fear, he showed them to Toscanini, and, to his amazement, *il maestro* raved with delight and demanded copies for himself. Billy is so excited at his success, he is considering wearing the photos as formal decorations whenever he dons tails.

(*Cartoon by Bo Brown*)
"You second violins, pipe down."

Edward Bredshall Playing in New York and Michigan

Edward Bredshall, pianist, in addition to his duties as director of the Art Center Music School in Detroit, has appeared with the Detroit Civic Orchestra playing the Mozart A major concerto and with the Grand Rapids Symphony Orchestra. He offered lecture-recitals on Debussy and Ravel for the Women's City Club, Detroit, and is scheduled for two more on Stravinsky and Hindemith, as well as a series of seven lectures for the Music Study Club, Detroit.

On March 28, Mr. Bredshall plays a recital in Town Hall, New York, and in April has been engaged with Mischa Kottler to give a recital for two pianos for the Detroit Pro Musica.

I SEE THAT

Yehudi Menuhin and his sister Hephzibah sailed for their European tour on the SS. Ile de France on February 12, accompanied by their parents and their sister, Yaltah Menuhin. Also on board were Yvonne Astruc, French violinist, and Emma Boynet, Gallic pianist.

* * *

Enzo Pascarella, violinist of the Pascarella Trio, and Mrs. R. de Lecaire Foster were married in Anaheim, Calif., on January 10.

* * *

Carl Deis has been elected treasurer of the Musicians' Foundation, an affiliate of The Bohemians.

* * *

A son was born to Mr. and Mrs. John Corigliano on February 17, at the Woman's Hospital, New York. Mr. Corigliano is assistant concertmaster of the Philharmonic-Symphony Orchestra.

* * *

A son, Stephen Hutton, was born to Mr. and Mrs. Clyde Keutzer in New York on February 16. The couple have a daughter, Carolyn.

* * *

Mischa Elman, violinist, was soloist with the Hartford (Conn.) Symphony Orchestra on February 27. He gave a Charleston, W. Va., recital on February 18.

* * *

Mildred Dilling, harpist, and Marcel Hubert, cellist, offered a joint program in Plattsburgh, N. Y., on February 3. They appeared February 5 in Ogdensburg, N. Y., February 8 in Cumberland, Md., and the next night in Marietta, Ohio. Miss Dilling opens her March engagements on March 2 in Idaho Falls, Ida., then plays in North Platte, Neb., and Seminole, Okla.

* * *

Josef Wagner, pianist, winner of the Blüthner Prize in Dresden, Germany, in 1930 and the Chopin Prize in Warsaw, Poland, in 1932, has located in New York, following recent appearances as soloist with Warsaw, Amsterdam, Budapest and Breslau orchestras.

* * *

Cara Verson, specialist in the modern piano repertoire, is scheduled for a recital at Jordan Hall, Boston, March 17. Later she will be heard in International House, New York, presenting one of her "causeries intimes."

* * *

Ida Elkan started a series of lectures on principles of piano teaching on February 18 under the sponsorship of the Society of Professional Musicians. Miss Elkan, who is the author of Technical Work in Ear Training for Piano (Carl Fischer), is to speak in the clubrooms of the society in the Ziegfeld Building, New York. Other lectures were scheduled for February 25, March 4 and March 11.

* * *

Mary Ramsay, Scottish pianist, and Anders Timberg, Swedish tenor, were heard on a recent date for the Fireside Club in Somerville, N. J. Miss Ramsay played Finnish piano numbers and Mr. Timberg sang Swedish and Scandinavian numbers, songs of MacDowell and French and German selections.

* * *

Frances Blaisdell was flute soloist for Lily Pons at her New York recital in Town Hall recently and on the following day Miss Blaisdell appeared over WEAF with the Blaisdell Woodwind Ensemble. On February 6, the flutist was heard at the Brick Church, New York.

MUSICALES

Brooklyn Apollo Club Honors Former Conductors

Works by his three predecessors, Dudley Buck, John Hyatt Brewer and William Armour Thayer, made up the program conducted by Alfred Boyce for the Brooklyn Apollo Club's sixtieth anniversary program on February 15 in the Academy of Music, Brooklyn, N. Y.

Buck's Nun of Nidaros, tenor solo by Lewis D. Zeidler, was sung so effectively that it had to be repeated. Brewer's Birth of Love featured David Magill, tenor. The Thayer work was My Love Is Like a Red Rose. Oley Speaks was present and heard his Morning applauded. The club added his Sylvia, sung with beautiful shading and balance. Other numbers were 'John Peel, presented with gusto and Sullivan's Lost Chord in which Charles O. Banks was at the organ. Theodore Schaefer was the piano accompanist.

Jan Smeterlin, Polish pianist, was assisting soloist, playing a Bach-Busoni chorale with clear-cut technic and brilliantly offering Chopin and Granados works. Mr. Boyce's chorus ably followed him and sang with expressiveness and careful enunciation. F. W. R.

* * *

Charles Lawrence in Tenor Recital

Charles Lawrence, tenor, with Frances Stowe at the piano, gave a recital of classic and modern songs on February 9 in the parish hall of St. John's Lutheran Church, New York. Mr. Lawrence disclosed a voice of considerable brilliancy and power and a wide range. His interpretations of La Forge's Supplication, G. F. Bauer's My Heart with a Song, and Campbell-Tipton's Spirit Flower, as well as an aria from La Tosca, were particularly effective. Miss Stowe provided capable accompaniments and showed uncommon pianistic ability in Chopin. Both artists are graduates of the La Forge-Berúmen studios. K. S.

* * *

Milton Kaye with Civic Orchestra

Shostakovitch's piano concerto was performed by Milton Kaye with the New York Civic Orchestra in New York on February 6. Its glittering generalities gave ample opportunity for the pianist to show brilliant technic and he was recalled several times. Other items conducted by Eugene Plotnikoff were a series of variations for strings by Arensky and Rachmaninoff's second symphony. F. W. R.

* * *

Madrigal Society Musicale

Four singers and a violinist gave the program of the Valentine Musicale of the Madrigal Society (Marguerite Potter, founder-president) at the Great Northern Hotel, New York, on February 13. They were Jane Weaver, Elsie Eyre, Ray Tremblay, Maria San Phillippo and Norman Goldblatt. Accompanists were Frances Stowe, Ethel M. Bishop and Lucille Davis. F. W. R.

* * *

National Opera Club Program

Baroness von Klenner, founder-president of the National Opera Club of America, offered an interesting program at the February 10 musicale at the Waldorf-Astoria Hotel, New York. The Senate Bill 1443 sponsored by the National Opera Club, making February the month of American Music was discussed by Mmes. Beach and Ober, Leonard Liebling and Sigmund Spaeth. Guests included the speakers. Emma Otero, coloratura soprano, sang songs by LaForge, accompanied by the composer. Gloria Perkins, violinist, played. Princess Neioma offered songs by Nevin and Lieurance and Frederick Jencks, baritone, did an aria from Dr. Kelley's oratorio, The Pilgrim's Progress. Harold Morris played excerpts from his piano sonata, (op. 2). Joseph P. Smith, tenor, sang songs by Golde and others. Accompanists were Anita Fontaine, Lola McClure and Michael L. Lepore. F. W. R.

* * *

Gerster-Gardini Club Presents Vocalists

Two artist pupils, Tonia Tarsanen and Verna Carega, presented the musical program given by the Gerster-Gardini Club at the home of Mrs. Howard A. Scholle on February 12 in honor of Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs. Mme. Bertha Gerster-Gardini directed the program and presented the singers. Miss Tarsanen sang a scene from Thais and Miss Carega the twenty-second Psalm by Ernest Bloch, as well as songs by Marion Bauer, Edgar Stillman-Kelley and the Loewe ballad.

Songs of Lully, Ferrari and Handel were sung by Prince Alexis Obolensky with C. Shvedoff at the piano. Florence Barbour was at the piano for Miss Carega and Miss Tarsanen. Prince Irakli Orbeliani played a group of Chopin numbers. A. B.

* * *

Westlake Fortnightly Musicale

A capacity audience greeted Dr. Westlake's Fortnightly Musicale on February 8. Mildred Ortlip, Lucy Tolley, Curtis Mial, Ena Engstrohm, Angelina Leanza and Hortense Yule, artist pupils, played works by Bach, Beethoven, Brahms and romantic composers with keen attention to detail, such as phrasing, tempo and dynamics, as well as to form, climaxes, tempi and dramatic points. Joseph Kalafatich, baritone (Engstrohm Studio), revealed a voice of strong timbre and flexibility. He sang two groups, adding encores. F. W. R.

* * *

Associated Music Teachers' League Hears Artists

George S. Dickinson, professor of music at Vassar College, discussed the Approach to Music in the Liberal Arts College at the February 16 meeting of the New York Associated Music Teachers' League (Jean S. Buchanan, president). Balbina Brainina, pianist, played several preludes and etudes of Chopin and Liszt numbers in masterly style, revealing a superbly controlled technical equipment and uncommon musicianship. She won rapt attention from her audience. G. F. B.

* * *

Harmony Guild of New York Meets

Jean Buchta discussed Music and the Arts of Space at the meeting of the Harmony Guild of New York on February 1 in New York. By way of illustrating her subject, Miss Buchta played the Bach prelude in B flat from the Well Tempered Clavichord (Book I) and held the close attention of her audience throughout. Gustave Becker, composer, pianist and teacher, was guest and presented a program of his compositions. Special mention may be made of Vagotte and Northern Lights. He was assisted by Helen Myers, violinist, who admirably interpreted his Romanza. E. G.

Martinelli and D'Arville for Criterion Event

Giovanni Martinelli, Metropolitan Opera tenor, and Colette D'Arville, soprano of the Paris Opéra-Comique, are to be the artists for the fifth Criterion Morning Musicale of the season on March 4 at the Hotel Plaza, New York.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Tuesday, March 1

New York Oratorio Society, Carnegie Hall (E)
Arnold Eidus, violinist, Town Hall (E)

Wednesday, March 2

William Beller, pianist, Town Hall (E)

Thursday, March 3

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 4

Philharmonic-Symphony Society, Carnegie Hall (A)
Durieux Chamber Ensemble, Town Hall (E)

Saturday, March 5

National Orchestral Association, Carnegie Hall (A)
Rose Bampton, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mary Bambery, pianist, Town Hall (E)

Sunday, March 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
New Friends of Music (Artur and Karl Ulrich Schnabel, pianists, Helga Weeke, contralto) Town Hall 5:30
Marie G. Arakian, soprano, Town Hall (E)

Monday, March 7

Erno Balogh, pianist, Town Hall (E)

Tuesday, March 8

Morris Bialkin, cellist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
Fordham University Glee Club, Town Hall (E)

Wednesday, March 9

Astra Desmond, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Georges Enesco, violinist, Town Hall (E)

Thursday, March 10

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 11

Philharmonic-Symphony Society, Carnegie Hall (A)
Olive Arnold, soprano, Town Hall (E)
Ruth Klug, pianist, Steinway Hall (E)

Saturday, March 12

Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Karl Ulrich Schnabel, pianist, Town Hall (A)
Mailamm concert, Town Hall (E)

Sunday, March 13

Emanuel List, bass, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Musical Art Quartet, Helga Weeke, contralto), Town Hall 5:30
New York Schools of Music, Town Hall (E)
Charles Everett, tenor, Steinway Hall (E)

Monday, March 14

Charles Everett, tenor, Steinway Hall (E)
Vinaida Ouzaroff, dancer, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, March 15

Raymonde Delaunois, soprano, Carlos Salzedo, harpist, Town Hall (A)
New York Women's Orchestra, Carnegie Hall (E)
Curtis String Quartet, Town Hall (E)

Wednesday, March 16

Artur Rubinstein, pianist, Carnegie Hall (E)
Rose Kunst, songs, Town Hall (E)

Thursday, March 17

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 18

Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)
Sidney Schachter, pianist, Steinway Hall (E)

Saturday, March 19

Kurt Applebaum, pianist, Town Hall (A)
Bach Circle concert, Town Hall (E)

Sunday, March 20

Pauline Ruvinska, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Efrem Zimbalist, violinist, and Budapest Quartet), Town Hall 5:30

Monday, March 21

Jean Chown, contralto, Town Hall (A)
Agatha Lewis, soprano, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, March 22

Noemi Bittencourt, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, March 23

Albert Montrose, violinist, Town Hall (A)
Louis Kaufman, violinist, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)
Arturo de Filippi, tenor, Steinway Hall (E)

Thursday, March 24

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 25

Philharmonic-Symphony Society, Carnegie Hall (A)
Ferde Grofé Orchestra, Carnegie Hall (E)
Winifred Christie, pianist, Town Hall (E)

Saturday, March 26

National Orchestral Association, Carnegie Hall (A)
Katherine Bacon, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Yale Glee Club, Town Hall (E)

Sunday, March 27

Helen Frederick, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Lotte Lehmann, soprano, Town Hall (E)

Monday, March 28

Edward Bredshall, pianist, Town Hall (A)
Ariana Bronstein, violinist, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, March 29

Ann Jamison, soprano, Town Hall (E)

Wednesday, March 30

Marian Anderson, contralto, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, March 31

Boston Symphony Orchestra, Carnegie Hall (E)
Betty Paret, harpist, Steinway Hall (E)

Native Scores Heard at N. A. A. C. C. Concert

(Continued from page 7)

was capably presented by Edwin Ideler, violinist, and Pearl Sutherland Ideler, pianist; Elliot Griffis, who played five items from his piano composition, A Set of Eight; Gustave L. Becker, who conducted a wood-wind quartet in a Desultory Group of Serious and Facetious Pieces; Alice de Cevee, who accompanied Joseph Bentonelli, Metropolitan tenor, in an excellent delineation of Three Bab Ballads, songs of her own compositions; and Mabel Wood-Hill, who offered her own Reactions to the Prose Rhythms of Fiona Macleod, scored for a quintet of flute, harp, violin, viola and cello.

OTHER WORKS PERFORMED

The Mary Howe work was innocuous music of no great value. The Griffis pieces were creditable examples of pianistic virtuosity and had melodic interest but were ineptly performed by the composer. Mr. Becker's Gigue Humoresque, the last item of his suite, had definite charm and rhythmic ingenuity. The other items seemed to be pianistic rather than wood-wind literature. Miss de Cevee's songs were amusing trifles, well written but too similar to each other in harmonic treatment. Mrs. Wood-Hill's work was so poorly played that it was difficult to judge the merits of the composition, although it was evident that the various themes lacked development.

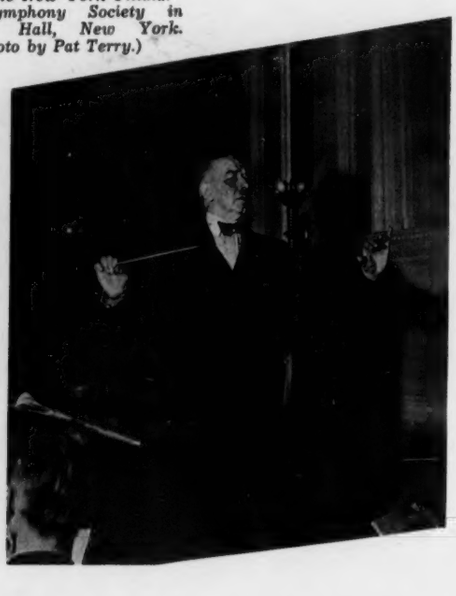
Dr. Sigmund Spaeth, president of the association, announced at the concert that a medal would be presented in May by the society to that composer, conductor, artist, manager or critic who, in its opinion, had done the most for American music during the present season.

(LEFT)
A CARNEGIE HALL AUDIENCE
as seen from the stage during a recent concert of the New York Philharmonic - Symphony Society with John Barbirolli conducting. (Photo by Pictorial Feature Service.)

(RIGHT)
MISCHA ELMAN congratulates ARNOLD EIDUS after presenting to the youth the $500 award in the Rising Musical Star Contest held over WEAF. Master Eidus has appeared with the National Orchestral Association (Leon Barzin, conductor) and over the radio with orchestra under Alexander Smallens. Recently he gave a joint recital with Ray Lev in the Brooklyn, N. Y., Academy of Music, and plays at Town Hall, New York, tonight (March 1.) Born in New York City, he is a pupil of Louis Persinger. (Atlantic Photos.)

SERGE PROKOFIEFF and his wife, Lina Llubera, soprano, arriving on the SS. Normandie. He played a program of his own works for the League of Composers in New York on February 6 and later appeared with the Detroit Symphony Orchestra. (Cosmo - Sileo Company Photo.)

(BELOW)
RUDOLPH GANZ directing a Young People's concert of the New York Philharmonic-Symphony Society in Carnegie Hall, New York. (Photo by Pat Terry.)



LAWRENCE TIBBETT and HELEN JEPSON rehearse for the concert given by the American Guild of Musical Artists, at Carnegie Hall, New York, on February 20. Others heard were: Frank Sheridan, pianist; Marjorie Lawrence and Rose Bampton, sopranos; Giovanni Martinelli and Charles Kullmann, tenors; Richard Bonelli, baritone; John Gurney, bass; Jascha Heifetz, Gaspar Cassado, Sascha Jacobsen, Leon Barzin, Anselme Fortier, Frances Blaisdell, Ernst Victor Wolff and Walter Damrosch. (Photo by Michael Caputo.)

ERICA MORINI sits for a portrait by Victor Scharf

(RIGHT)
PABLO CASALS and GEORG SZELL conductor, in Prague where they recorded the Dvorak cello concerto with the Czech Philharmonic Orchestra. Szell has also recorded in London the Dvorak New World Symphony with the Czech Philharmonic Orchestra and the Brahms first piano concerto with Artur Schnabel and the London Philharmonic Orchestra. He led the Scottish Orchestra of Glasgow until February 13, is now directing a series at The Hague and then goes to Australia to conduct through July.

LEILA BEDERKHAN
in her Danse Druse at the Salle Pleyel, Paris. (Photo by Irving Schwerké.)

(RIGHT)
NELSON EDDY
relaxes on the tennis court between engagements on a sold-out tour which began in Los Angeles on February 2 and closes April 29 in Wichita, Kans. (Photo by M-G-M Studios, Graybill.)

LIKE FATHER, LIKE SON.
Jac Van Den Burg, left, was a member of the violin section of the San Francisco Symphony Orchestra recently when his son, Willem, right, assistant to Pierre Monteux, conductor, presided on the podium. This reversed the situation of some years ago when the father conducted the Euterpe Symphony Orchestra at The Hague and the lad of ten played the cello

GINA CIGNA,
Metropolitan Opera soprano, and her mother on the Adriatic Riviera. Mme. Cigna returned to the Metropolitan after a Canadian concert tour, and left for Italy on February 18. She makes her first appearance of the season at La Scala in La Gioconda on March 6.

(LEFT)
JESSICA DRAGONETTE,
soprano, received a valentine from admirers on her birthday, February 14. (Photo by Pictorial Feature Service.)

(RIGHT)
GUIOMAR NOVAES,
pianist, returned to her native Brazil on February 12 after making a concert tour of the East, South, Middle West and Canada with recitals in New York, Toronto, Chattanooga, Atlanta, Charlotte, Norfolk, Lexington, Cedar Rapids and Waco. She appeared also with the Chicago Symphony and other major orchestras. (Photo by Cosmo-Sileo Company.)

LEADERS IN ORGANIZATION
of the Philharmonic-Symphony League at the luncheon meeting were, left to right: Mrs. Vincent Astor, Mrs. John T. Pratt, Georges Enesco, conductor, and Katharine Cornell. (Musical Courier Staff Photo.)

(RIGHT)
MIRIAM WINSLOW,
Boston dancer seated center, interrupts tour of her dance group for a social "get-together." Front row left to right, are Olive Cousens, Barbara Benzaquin, Wendolyn Bever and Christine Maynard. Back row, left to right, Mary Morse, Jacqueline Magrath and June Maclaren

NEW MUSIC OF INTEREST AMONG LATE WORKS

REVIEWED BY LEONARD LIEBLING

FOR PIANO SOLO

Miniatures; for piano solo; by Charles Haubiel.

Five short pieces (A Mystery, Madonna, Gayety, Shadows, Snow-Flakes, Festival), the longest only three pages. Mr. Haubiel has made this music free from esoteric meanings, and even his harmonies only skirt the daring combinations which he ventures in some of his larger works. Light mood-pictures in writing of medium technical requirements, the Miniatures serve well for teaching purposes and gentle entertainment. The former object would be better helped if the print of this output were somewhat larger. (The Composers' Press, Inc.)

FOR VOICE AND PIANO

Memories of Poland; album for voice and piano; compiled and arranged by Sigismond Stojowski.

A collection of twenty-seven melodies popular in Poland, in ballad and dance forms, all provided with texts in Polish, Englished by Olga Paul. Of folk flavor, the airs are simple, some beautiful, and others of engaging liveliness. Typical dance rhythms exemplified are the Obertas, Krakowiak and Mazurka. The last number in the attractively-covered album is the Polish National Anthem. Stojowski has made sensitive accompaniments, not over-harmonized, and generally in keeping with the naïve spirit of the songs themselves. (Edward B. Marks Music Corporation.)

REVIEWED BY R. M. KERR

Orchestra and Band Courses

The World of Music; by William D. Revelli, Victor L. F. Rebmann and Charles B. Righter; band arrangements by G. E. Holmes; orchestra arrangements by Adolf Schmid.

One of the most complete and systematic series of instruction books yet published in this field, with separate divisions for orchestra and band. There are books for each instrument, taking up first (with lavish use of photographs) its construction and methods of proper manipulation, followed by preparatory studies, then exercises in harmony for small ensemble combinations, and finally a number of pieces in which the player may join with full band or orchestra. Each text includes various technical studies and methods for mastery of difficult points in performance. The production of good tone is stressed throughout. An invaluable course of instruction for use in school instrumental classes or in private teaching. (Ginn & Co., New York and Boston.)

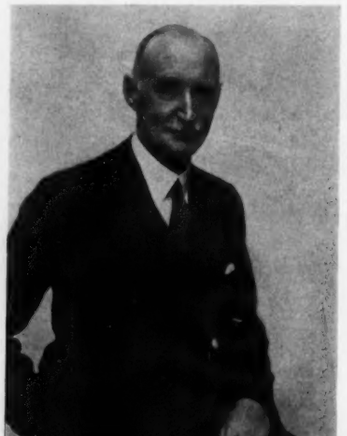
Song Albums

Two Albums of Songs by Charles Gilbert Spross; for low and high voices.

Two separate collections of songs by Mr. Spross, the contents of which interlap in some cases, include some of his most characteristic works in this medium.

Prevailingly lyrical, with texts of descriptive and sentimental quality, they offer considerable variety in subject matter and are worth consideration by recitalists, for they are invariably well-made and effective. (The John Church Company; Theodore Presser Co., distributors, Philadelphia.)

SCOTTISH BARITONE



MAJOR LOUDON GREENLEES, Scottish baritone, returns to America next season for a concert tour. This season he is offering concerts in Europe, where he is being heard with orchestras in Vienna, Prague, Pilsen and Brünn. He is also fulfilling radio engagements.

For Mixed Chorus

Gezang un Kamf; repertoire for chorus; edited by Max Helfman.

Twenty-five choruses from varied sources, the texts of which are in Yiddish and are designed for use by workers' groups. The pieces come from the nations comprising the present Russian confederacy, from Austria and America, and include some highly interesting modern musical examples. There are compositions by Egon Lustgarten (Austria), Davidenko and Kachetov (U. S. S. R.) and by Lan Adomian and Mr. Helfman, representing America. Various modern polyphonic effects are present, also some characteristic racial folk color, including the American Negro idiom. The final work pictures the American farmer arriving in town on Saturday night in his Ford for the weekly outing. Interesting both for its musical contents and its excellent editing. (Jewish Workers Musical Alliance, New York.)

For Mixed Chorus, Soprano Solo and Orchestra

The Song of Jael; by Mabel Daniels.

Miss Daniels takes her text partly from Edwin Arlington Robinson's poem, Sisera, and partly (for the prologue) from the Bible, the latter narrative telling how Jael, heroine of the Israelites, dispatched the enemy warrior Sisera by luring him to her tent and then applying nail and hammer to his head. The rest of the work is concerned with the national rejoicing at this delivery from a tyrant. The prologue is for soprano and alto voices only, and is written in quasi-recitative style. Part II, recounting the doing of the deed, is a *maestoso* section for chorus, with soprano solo. Part III is an *andante pastorale* for men's voices, hailing the prospect of peace. Part IV opens with a brief soprano solo, "Sing to the King of Israel Thanksgiving," and the chorus then proclaims with increasing fervor its jubilation. There is some use of eastern color, particularly in chromatic cadences that intersperse the score, some of them sung on the syllable "ah." It is a vigorous and competently written choral work, requiring twenty minutes for performance. The scoring is for a moderately large orchestra, but it is published also with piano accompaniment. (J. Fischer & Bro., New York.)

For Three-part Women's Chorus

If My Songs Had Wings to Fly With (Si mes vers avaient des ailes) by Reynaldo Hahn, choral transcription by Donald Hale.

The rippling melody of this favorite Hahn song adapts itself well to the three-part women's chorus. It is light but pleasing music that should definitely register with an audience. The close is *pp*, on a rising cadence. The piano accompaniment is of sweeping arpeggios. (Galaxy Music Corp., New York.)

Book

The Merry Muse; by Edith Rubel, with pictures by Harvey Peake.

This book is unique and delightful. Bearing the subtitle "Heydays of Music and Art," it is a series of amusing drawings accompanied by jingles and musical phrases, illustrating the progress of the arts through the ages. Although it treats many of the masters somewhat irreverently, it is well designed to make facts particularly appealing to the young. The format and contents are most artistic. (G. Schirmer, Inc., New York.)

Songs

Through My Open Window; words by Mildred Crooks; music by Elinor Remick Warren.

A short, ecstatic number, marked *andante tranquillo*, but rising to an impassioned love message and a G above the staff in the course of its three pages. The musical style is suave and offers opportunity to a lyric tenor. It is dedicated to Richard Crooks. Published in high and low voice versions. (G. Schirmer, Inc., New York.)

Song Without Words; vocalise for coloratura voice with piano; by Richard Hageman.

A novelty is this sprightly wordless air for high voice, which is to be started softly. Later there are some scintillant chromatic runs, calling for expert musicianship; the refrain is spirited. D flat is the highest tone, though an optional F is provided at the end. (Carl Fischer, Inc., New York.)

Four Songs, by L. H. Flood.

Why, Chrysalis, Away to the Sea, and He Came Riding on Flakes of Snow are individual numbers, with text and music by the same hand. They are vivid in descriptive effect, musically simple and dramatic in conception. The highest range is from C to A flat, while two of the numbers go only to F. (Edward Schuberth & Co., Inc., London and Sydney.)

NEW MUSIC

GALAXY MUSIC CORP.

JOHN CHARLES THOMAS
in his Carnegie Hall Recital, Feb. 16th, sang
THE RICH MAN by RICHARD HAGEMAN
It created such a sensation that Mr. Thomas just simply had to repeat it.
Another outstanding song on his program was
LORD RANDAL by CYRIL SCOTT
GALAXY MUSIC CORPORATION, 17 W. 46th St., NEW YORK

G. SCHIRMER

COUNTRY SONGS OF VERMONT
Collected by Helen Hartness Flanders
With Piano Accompaniments by Helen Norfleet
A collection of songs which will delight all those interested in folk music. This edition especially commends itself to music clubs and schools throughout the country.
PRICE $1.00
"Country Songs of Vermont" is No. 19 in Schirmer's American Folk-Song Series.
G. SCHIRMER, Inc. 3 East 43rd Street NEW YORK

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

SOVIET MUSIC
Modern composers and classics. Sheet music, scores, for solo instruments, ensembles, vocal. Books on Music. Write for free catalog.
BOOKNIGA CORP.
255 Fifth Ave., (28th St.) New York City
Sole Distributors of Books, Periodicals Published in U.S.S.R.

Modern Sonatas Played In Seattle

Cameron Leads Work by Sibelius, Bax, Henry Hadley and Horace Johnson—Josef Hofmann Impresses in Chopin and Rubinstein Concertos

SEATTLE, WASH.—Contemporary music has made up the bulk of unusually interesting concert programs here during the past month. On February 1 at the Repertory Playhouse, Francis J. Armstrong and Helen Louise Oles were heard in a violin and piano sonata recital which brought to their appreciative audience a welcome hearing of Paul Hindemith's sonata in D major, Albert Stoessel's sonata in G major, and Respighi's fine sonata in B minor, first heard here some years ago with the composer himself at the piano.

Respighi's music is by far the most vigorous and original of the three sonatas. It is a splendidly integrated and moving composition with fine sweep of melodic and rhythmic line. In it the two artists gave us the best ensemble playing of the evening, although both Mr. Armstrong and Mrs. Oles gave ample proof of their fine musicianship throughout the entire recital. The first movement of the Hindemith sonata seemed dry and abstruse, possibly because it makes a difficult program opening for both performers and audience. The second two movements sounded well, and contained interesting and well-managed thematic material. The Stoessel music is inconsequential, and seems lacking in sincerity and force. Excellently played, it fails to stand beside the music of Respighi and Hindemith.

NATIVE WORKS BY ORCHESTRA

The February 14 symphony concert at the Metropolitan Theatre brought us Henry Hadley's overture, In Bohemia; Arnold Bax's Northern Ballad; Horace Johnson's suite, Imagery; and Sibelius' second symphony. Mr. Bax's music is forceful and imaginative, and fared well in Conductor Cameron's hands. Mr. Johnson's suite needs no program notes to interpret it to its hearers. This music unmistakably has the poetic and mystic quality of the ancient culture which it portrays. Simple and unaffected in melodic and rhythmic content, it is colorfully and competently orchestrated. Concerning the Sibelius no comment need be made. It is glorious music; both orchestra and conductor seemed to enjoy it thoroughly, and as a result we heard one of the finest performances of the season.

HOFMANN IN SOLO ROLE

On February 16, at the orchestra's third Artist Concert, Josef Hofmann played to an audience which came close to filling the huge Civic Auditorium. He chose for his program Chopin's concerto in E minor and Rubinstein's seldom heard concerto in G major. It is useless to attempt to devise new superlatives concerning Hofmann's playing of Chopin. It is completely effortless and completely understanding—true qualities which are perhaps the outcome of a lifetime of honorable achievement. Mr. Cameron's splendid management of the orchestral score was another tribute to this excellent musician's understanding of orchestral cooperation in the concerto field. The Rubinstein music is not interesting, though it provides many dazzling passages for both pianist and orchestra. The remainder of the evening was given over to readings of Tschaikowsky's Romeo and Juliet Overture and Sibelius' tone poem, The Swan of Tuonela. Both received fine performances. M. T.

Leo Taubman Assists in Melchior Programs

Leo Taubman was accompanist for Lauritz Melchior and also played solos at a recital at the New York Institute for the Blind on February 2. He appears on a program with Mr. Melchior and Dorothee Manski at the Vassar Club, Poughkeepsie, N. Y., March 6. Mr. Taubman was assistant to Jacques Stueckgold before that teacher of voice left Berlin for New York.

David Mannes to Lead Annual Museum Concerts

Four concerts by a symphony orchestra under the direction of David Mannes will be given at the Metropolitan Museum of Art, New York, on March 5, 12, 19 and 26. These concerts are open to the public, and no tickets will be required for admission. Each of the programs includes a complete symphony as well as shorter works.

Radio Highlights

Dialed by H. A. S.

The Wagnerian vogue and the new propaganda for American music both made themselves felt in recent radio activities, with listeners given the opportunity to judge for themselves as to preferences.

As already noted, **Lauritz Melchior** is rapidly becoming a headliner on the air, bringing to the larger audiences the art which has made him stand out in his operatic activities. **Melchior,** unlike some other noted artists, has yet to "sing down" to his listeners and prefers to give them selections from his own field, the Wagnerian opera. His latest appearance was with **Fritz Reiner** over CBS on another Sunday Evening Hour, in an all-Wagner list.

The native element was entered into by the League of Composers (over the same chain, by the way), with **Marion Bauer** as commentator. **Philip James** and **Louis Gruenberg,** both previously identified with radio music, and **Frederick Jacobi, Elie Siegmeister** and **Robert McBride,** who are not exactly strangers to the air, were represented on the initial program. With **Aaron Copland** as commentator, music of **Quincy Porter, Theodore Chanler** and **Oscar Levant** was offered on the second.

A MacDowell observance has just been concluded. Can it be that the radio will discover what some symphony conductors have failed to locate, namely sufficient worthy works by American composers to warrant more than just *one* hearing?

NBC's Magic Key is also reflecting the trend, for **Helen Jepson** and **Charles Kullmann,** both of the Metropolitan, appeared on the afternoon of February 20.

With perhaps less preliminary announcement, Dr. **Howard Hanson** is continuing his own contribution to the native movement. His Milestones in American Music has added considerable listeners, for his programs with the Rochester Philharmonic Orchestra exemplify their title. Parker and Loeffler were the latest to have a hearing.

MBS, since the last report, contributed **Albert Spalding,** American violinist, to the new movement. He was heard with the Indianapolis Symphony Orchestra under **Fabien Sevitzky.** On March 5 **Richard Bonelli** is to be soloist with the same ensemble.

Sometimes we overlook radio choruses, which are coming to be an integral part of the better music offerings. One of these, sometimes considered only a background in view of the stellar names, is **Paul Taylor's** Chorus on the inimitable **Bing Crosby's** Hour, which brought back **Lotte Lehmann** for a return engagement on February 24. For those who prefer sacred music, the Sunday offerings of the Salt Lake Temple Choir are worthy of more than cursory attention.

A Teutonic festival of its own was staged during February by WQXR with music of Schubert, Wagner and Richard Strauss featured and with Bach, Mahler, Mozart and Weber interspersed. **Hazel Griggs, Frederick Bristol,** and **Arpad Sandor** were among the pianists to present series of programs. **Helen Olheim** was the guest of **Leon Rothier** on a recent Sunday afternoon over this station.

Jan Peerce, having felt the **Toscanini** influence in Beethoven's ninth symphony, returned to the Radio City Music Hall for the February 20 program, dividing honors with **Viola Philo** in a Hungarian list under **Erno Rapee's** baton.

Fritz Reiner, who is having an active conductorial season, directed the Curtis Symphony Orchestra of **Josef Hofmann's** Curtis Institute in an attractive list over CBS recently. **Arcady Dubensky's** arrangement of a Bach choral prelude was aired, and **Jeanette Weinstein** played the first movement from Tschaikowsky's piano concerto in B flat minor.

Although he has taken on the active presidency of the new American Guild of Musical Artists, **Lawrence Tibbett** continues his appearances over CBS with **Andre Kostelanetz.**

Nadia Boulanger, who came here primarily to conduct the Boston Symphony Orchestra and to offer college courses, is another who has found the radio field not only interesting but a place for her talents. The Brahms Liebeslieder Waltzes engaged the activities of her group of singers in their last NBC program, with the composer-pianist-conductor at the piano.

John Barbirolli, delayed in arriving, has returned to the Philharmonic-Symphony Society's radio podium. On February 20 **Joseph Schuster,** cellist of the orchestra, was soloist in the Haydn concerto for this instrument.

Ernst Krenek, Austrian composer-conductor, took over the Radio City Music Hall Orchestra on February 27 to present his own suite from Triumph Der Empfindsamkeit. **Henrietta Schumann** was soloist in Arensky's fantasie. **Erno Rapee** directed the other numbers.

NEW MUSIC

J. FISCHER & BRO.

SENTIMENTAL RHAPSODY

By William I. Pelz

For Orchestra and Piano

A brilliant and interesting composition—easy and tremendously effective. Played with sensational success by Guy Maier, with orchestra accompaniment, in many cities.

PUBLICATIONS OF CHARACTER

J. FISCHER & BRO., 119 West 40th Street, NEW YORK

GRACE LEADENHAM AUSTIN

Successful Songs

Rain at Night—solo for High or Low voice (J. Fischer & Bro.)
At Eventime—solo for High or Low voice (J. Fischer & Bro.)
The Little White Cottage—solo for High voice (G. Schirmer, Inc.)

Choral arrangements for Men's Voices (four part)

Ma Cabin in de Pine Trees—new—(G. Schirmer, Inc.)
The Little White Cottage—(G. Schirmer, Inc.)

Choral Arrangement for Mixed Voices (four part)

At Eventime—(J. Fischer & Bro.)

May be had from the Publisher or your Local Dealer.

THE COMPOSERS PRESS, Inc.

COMPOSITIONS BY RUDOLPH GANZ

For Piano

Wistful Little Girl 30c
The Clock From Over There 30c
Big Feet Johnie 30c
Boy Soldier 30c
2-3 Grades

New Pieces for the Young Pianist of Great Individual Charm.

THE COMPOSERS PRESS, Inc., 113 W. 57th St., New York, N. Y.

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

JOHN CORIGLIANO
VIOLINIST
NEW YORK PHILHARMONIC SOCIETY
Steinway Hall New York

ROSALYN TURECK
PIANIST
Mgt.: Chas. L. Wagner, Inc., 511 5th Ave., N. Y.

EMANUEL ONDRICEK
Studios of Violin Art
14 East 73rd St. 250 Huntington Ave.
New York City Boston, Mass.
Teacher of RUTH POSSELT and other Distinguished Artists

WOLFGANG REBNER
ACCOMPANIST-PIANIST
Tours with Feuermann, Neveu, Garbousova
Care of NBC Artists Service

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

FLORENCE WESSELL
VOCAL STUDIOS
60 East 77th St., New York Phone BU. 8-4381

FRANK ST. LEGER
56 West 55th St. New York, N. Y.

MINA HORNE
DRAMATIC SOPRANO
Suite 705, 119 West 57th St., New York

HAROLD HENRY
PIANIST
257 W. 86th St., N. Y. SUs. 7-6625
Mgt.: G. L. Colledge, 30 Rockefeller Plaza, N. Y.

ESTHER RETHY
SOPRANO—VIENNA STAATS OPERA
Mgt.: J. J. Vincent, Inc., 11 W. 42nd St., N. Y.

RALPH LEOPOLD
PIANIST Studio: 30 W. 60th St., N. Y.
Concert Management: Harry Culbertson
5535 Blackstone Ave., Chicago

OSCAR SEAGLE
200 W. 57th St., New York. Tel. Circle 6-4961

FRANCIS FINDLAY
CONDUCTOR
Room 703, 119 West 57th St., New York, N. Y.

JOHN HERRICK
BARITONE
Mgt. Richard Copley, 113 West 57th St., N. Y.

ARTURO VIIA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

Karin Branzell
Leading Contralto Metropolitan Opera
Mgt.: NBC Artists Service, RCA Bldg., New York

ELEANOR HALL
STEELE—CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

DOROTHY ORTON
SOPRANO
CONCERT — OPERA
ORATORIO — RADIO
Mgt.: Natl. Music League
113 W. 57 St., N. Y. C.

Vienna Concerts Introduce Celebrities

(*Continued from page 7*)

voice before a well-satisfied and numerous audience in the Concert House. Besides arias by Caldara and Verdi, Kipnis sang a cycle of seldom heard Biblical numbers by Dvorak, after which came Schubert, Rubinstein, Mittler and some Russian folk-songs. The enthusiasm accorded this program was fully merited.

After a long absence, cellist Rafael Lanes appeared here and showed that his tone, technic and expressive powers have grown considerably since he was last heard in Vienna.

Jacques Thibaud, admired for his musical culture, assisted by Tasso Janopoulo, gave smooth, appealing interpretations of Beethoven, Viotti, Pierné and Debussy. With genuine earnestness and ability, Jaap Emmer, Dutch violinist, playing an instrument he made himself, registered as the possessor of smooth execution and the feeling requisite for a work such as the César Franck sonata.

In a program of Chopin and Beethoven, Nikolai Orloff revealed his keyboard individuality. Another successful pianist was Sava Savoff, from Bulgaria, whose performance gave pleasure to a large congregation.

Frederica Anthonisen, young Norwegian soprano, exhibited surprising courage by starting her recital with Beethoven's Ah, perfido! Happy to relate, she succeeded. Her well-trained voice did further service in Schubert and Grieg.

Genia Robinor, piano, and Louis Bailly, viola, won hearty applause in a program of classical and modern masters. The Italian Institute for Culture, an ambitious organization that brings us native music and artists, presented Maria Pediconi, soprano, and Ada Sossoli, harpist, in a charming list of old and new Italian music.

Los Angeles Events

(*Continued from page 34*)

provided skillfully balanced piano accompaniments.

Pasquier Trio

The Pasquier Trio was presented by the Los Angeles Chamber Music Society in the Biltmore Music Room on February 11, and immediately won a highly critical audience with the artistry of its interpretations. Jean, Pierre and Etienne Pasquier, respectively violinist, violist and cellist, offered perfect distribution of dynamics, and splendid unity of rhythm, phrasing and timbre. Beethoven's Serenade (Op. 8) was followed by a lovely and expressive trio by Jean Françaix, and Pieces en Trio by Gabriel Pierne, the last two works dedicated to the Pasquier Trio.

Dance events have held an Oriental flavor this month, with the appearance of Sai Shoki, Korean dancer in the Wilshire Ebell Theatre on February 2, and Uday Shan-Kar and his company in the Philharmonic Auditorium February 14 and 16. Shan-Kar's symbolism was perhaps appreciated by only a few of the spectators, but the drama and poetry of his expositions held all spellbound. Sai Shoki bridged the gap between Oriental and occidental concepts with delicacy and grace.

Milstein with Philharmonic

An ovation for Nathan Milstein's dynamic interpretation of the Tschaikowsky violin concerto, and the first performance here of an orchestral suite from Stravinsky's Jeu de Cartes were respectively the high and low lights of the February 17 concert by the Philharmonic Orchestra under Otto Klemperer in the Auditorium. R. D. S.

Rambling Around

Edith Mason, soprano of the Metropolitan and Chicago Operas, is in Hollywood to fulfill engagements in Southern California. Her first appearance was on February 27, at the Los Angeles Philharmonic Auditorium, with the Woman's Symphony Orchestra (James K. Guthrie, conductor).

* * *

Max van L. Swarthout, director of the department of music, University of Southern California, announces the appointment of George McKay of the University of Washington, to fill the Alchin Chair of Composition at the coming summer session. Funds from the estate of Carolyn Alchin were used to found this at U.S.C.

The Hollywood Apollo Club (Malcolm McMillan, director) announces its inaugural concert on April 6 at Wilshire Ebell Theatre. This new men's chorus of sixty voices will be assisted by Olive Emerson Arnold, lyric soprano, as soloist. Sound and lighting effects will be experimented with at this concert, by eminent technicians of the motion picture industry. Mr. McMillan was formerly conductor of the St. Paul Orpheus Club, and on this occasion his own Stenka Razin will be sung.

* * *

Charles Wakefield Cadman's American Suite for string orchestra was recently played by Alfred Wallenstein from New York on a national radio hook-up. This was the work's second radio hearing, the first being last September 20 from the Saratoga Festival when F. Charles Adler gave its premiere.

* * *

Among artist students of Andres de Segurola, Deanna Durbin is fulfilling screen and radio engagements; Mary Tock, coloratura soprano, sang the role of Rosina, in a tabloid version of The Barber of Seville over KFWB, and is engaged to do Violetta in Traviata, March 7, with the Hollywood Opera Reading Club; Robert Brink, basso, sang the role of the King in Aida with the San Carlo Opera Company at San Diego in February; Cristina Welles, lyric coloratura soprano, has for the past three months been the featured singer on the radio program of Curtain Calls, over KFWB, and on February 20 sang the leading role of Mitzi in Blossom Time, at the Club Del Mar, Santa Monica; Jimmie Newill, baritone, has been promoted to star singer of the Thrills program over NBC; Blossom Benson, mezzo-soprano, has been engaged as soloist with the Temple Baptist Church of Los Angeles; Stanley Morner, contract tenor of MGM studios, is to be guest soloist with the Woman's Symphony Orchestra of Los Angeles for its second concert of the season this spring; Beryl Carew, fifteen-year-old Canadian soprano, is the winner as principal vocalist on the Signal Oil Carnival program over CBS.

* * *

Alexander Stewart, instructor of orchestral conducting and chorus singing at the University of Southern California, has been appointed a member of the advisory council in the church division of the National Federation of Music Clubs. Professor Stewart has been connected with the Southern California school since 1924. C. D. K.

Ralph Thomas Presents Artists

Los Angeles.—Ralph Thomas, teacher of singing, presented his 109th recital on a recent date, at his studio. The juvenile singers presented on this occasion showed exceptional poise and good schooling. Most talented singers were Melba Wagner (13), Bernice Tree (14), and Ann Bennett (8). All three were given a cordial reception which was merited. Others appearing and showing well-trained voices were: Bobby La Mont (13), Don Mallas (12), Marguerite Bass (14), Paul Winningham (15), Joan Price (10), Larry Fielder (10), Lois Allington (14), Lorraine Briola (10), Mason Gordon (10), and Mary Ann Gordon (8). Frances Minarik furnished accurate and sympathetic accompaniments. C. D. K.

COACH AND ACCOMPANIST

CAROLYN GRAY,
with her studio activities and those as rehearsing accompanist to Lily Pons, is having an active season. Among her artist-pupils are Marianne McManus, who recently appeared as soloist in Messiah in Norwalk, Conn.; Lawrence White, heard frequently as artist on the NBC Schaeffer program; Willie Morris, who completed a series of recordings for the Rexall Drug Company; and Beatrice Van Guelder, who has gone to Brussels for engagements. Miss Gray has accompanied Reinald Werrenrath in Morristown and Orange, N. J., and John Rogers and J. Harold Peterson in private recitals in New York City. (Photo by Josephine Rossi.)

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

YELLA PESSL
The Harpsichordist and Bach Interpreter
Victor and Columbia Records
Management: NBC Artists Service
RCA Building, Radio City, New York

Jean Buchta
Harmonist - Pianist - Lecturer
Music Director, Harmony Guild of New York
315 W. 57th Street, New York Circle 7-7615

ALBERT STOESSEL
COMPOSER—CONDUCTOR
Personal Representative
ALBION ADAMS
Steinway Hall, 113 W. 57th St., New York

STEVEN KENNEDY
American Baritone
RADIO—CONCERT
OPERA
Mgt.: George L. Colledge
30 Rockefeller Plaza,
N. Y.

MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—Probably the most enthusiastic and thoroughly interested audience ever to hear an organ recital in this city greeted Virgil Fox, young American organist of Baltimore, presented by the local chapter of the American Guild of Organists.

Ralph Roth, new member of the piano faculty of the Fort Worth Conservatory, was heard in introductory recital, and welcomed for his sympathetic and healthy playing.

The Salzburg Opera Guild gave remarkably balanced performances of Milhaud's Le Pauvre Matelot and Rossini's La Cambiale di Matromonio on the Civic Music Association Course.

The Texas School Band and Orchestra Association held a demonstration clinic here, with participants from all parts of the State. Harold Bachmann, University of Chicago; Mark Hindsley, University of Illinois, and Ralph Rush, Cleveland Heights (Ohio) High School were the leaders.

The Pro Arte String Quartet gave its third concert of the season, with Clyde J. Garrett, North Texas Agricultural College, Arlington, as soloist, accompanied by Russell Curtis, of the same school.

The San Carlo Opera Company presented Madam Butterfly and Faust. Hizi Koye, in the former, gave one of the most vivid operatic portrayals ever seen here. E. C. W.

READING, PA.—A crowded month began with the first concert of the season by the Reading Choral Society with its new conductor, Dr. Harry A. Sykes, at the helm. Both Dr. Sykes and the chorus covered themselves with glory at the conclusion of a flawless and breath-taking program. Andres Segovia, guitar virtuoso, was feted as guest soloist.

Therese Ramstein, violinist, made her debut at the Woman's Club with a formidable program designed to tax even a seasoned veteran, and walked off with honors. Highlights were the Bruch G minor concerto and the Chausson Poème, the violinist displaying a mellow tone and mature interpretation.

Impresario George Haage brought Artur Rodzinski and his Cleveland Orchestra to Reading again for a memorable evening of superb music. The all-too-short program included the crackling music of the Shostakovitch tenth symphony, which received an ovation from the capacity audience.

With Mischa Elman as soloist in the D major concerto, Hans Kindler and the Reading Symphony Orchestra presented an all-Tschaikowsky program to a crowd that included many standees. Soloist and orchestra were in fine form and contributed further to a season rich with really great music. H. D. S.

SAN ANTONIO, TEX.—The Jooss European Ballet appeared under the sponsorship of Elizabeth A. Devoe in a highly artistic, diversified program. Ballets given were: Ballade (music by John Colman); The Big City (music by Alexander Tansman); A Ball in Old Vienna (music by Joseph Tanner), and The Green Table (music by Fritz Cohen). Between ballets, Fritz Cohen and F. Waldeman played Chaconne from The Fairy Queen (Purcell) and Brahms' waltzes (opus 39). Each artist of the ballets did outstanding work, as well as the pianists.

The symphony orchestra (Walter Dunham, conductor) of the Federal Music Project (J. Rowllings Hamilton, supervisor) has given three concerts this month: one at Our Lady of the Lake College in this city, and two in Kerrville, Texas. The quintet of the project—consisting of Dan Silva, clarinetist; Lucas Cerna and Theodore Lira, violinists; Henri de Rudder, violist, and Juan Macias, cellist—presented a program at the Harlandale High School. Each program was most artistically played.

The orchestra and chorus of the Southwest Festival Association presented an entertaining program. Two numbers of particular interest were two songs by Oscar J. Fox. Orchestra and chorus did exceptionally good work under the capable baton of Otto Wick. S. W.

WHITE PLAINS, N. Y.—Marguerite Volavy, pianist, concluded her interesting series of lecture-recitals on Contemporary Composers on February 6 at the home of Mrs. Miner Allen.

Sigrid Onegin was presented in the Olney Series on January 14. This splendid artist held a large audience enthralled with her glorious voice, her dramatic interpretations and her gracious personality. Otto Seyfert was the accompanist.

The same series brought Efrem Zimbalist and Raya Garbousova in a joint recital on February 4, both artists being enthusiastically received. Ralph Berkowitz and Vladimir Sokoloff were the accompanists. E. H.

John Warren Erb to Lead N.F.M.C. Nationwide Chorus

Dr. John Warren Erb has been selected by the National Federation of Music Clubs to conduct its first nationwide chorus at the twenty-first Biennial Convention in Baltimore, Md., from May 16 to 23. Dr. Erb is director of choral

JOHN WARREN ERB

music at Lafayette College, Easton, Pa., and of the symphonic music department at New York University. Last season he conducted the Lake Placid Choral Festival and the Plattsburg Festival and will again do so this year. Composers and exponents of choral singing under whom Dr. Erb has worked include Felix Weingartner, Siegfried Ochs, Xavier Schwarwenka and Dr. Edgar Stillman-Kelley.

Lois Bannerman Heard

Lois Bannerman, harpist, gave a program with the Drane sisters, violinists, for the Civic Association at Fall River on February 14. February 16 she was heard in recital at Bradford Junior College, Bradford, Mass.

Slenczynski
TWELVE YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking Baldwin Piano
MANAGEMENT: EVANS & SALTER, 113 W. 57th ST., N. Y. C.

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Management: Walter L. Rosemont, 250 West 57th St., N. Y.
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-6392

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service, Geo. Engles, Dir., RCA Bldg., N. Y.

WAGER SWAYNE
Pianists Prepared for Public Appearances
885 Park Ave. (76th St.) N. Y. C.

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER
118 West 57th St. New York City
Victor Records

LOUDON GREENLEES
SCOTTISH BARITONE
"A voice of remarkable power and richness."—Boston Evening Transcript.
IN AMERICA SEASON 1938-1939
Management: ANNIE FRIEDBERG, Fisk Building, New York

EUGENIA BUXTON
AMERICAN PIANIST
Management: Richard Copley, 113 West 57th Street, New York

Juilliard School of Music
Ernest Hutcheson, President Oscar Wagner, Dean
INSTITUTE OF MUSICAL ART
George A. Wedge, Acting Director
A School for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request. 120 Claremont Avenue, New York City

An International Journal
MUSICAL COURIER
You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

MARGARET MATZENAUER
CONTRALTO
Mgt.: Richard Copley, 113 W. 57th St., N. Y.
Pacific Coast Rep.: Wynn Rocamora, Los Angeles

GINA VAN DE VEER
SOPRANO
Management: André Mertens
Lothringerstrasse 80, Vienna III, Austria

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

GRETE STUECKGOLD
SOPRANO
Management NBC Artists Service
RCA Building, Radio City New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

HORTENSE MONATH
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

GLADYS SWARTHOUT
Mezzo-Soprano of the Metropolitan Opera
Management: NBC Artists Service
30 Rockefeller Plaza, New York

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

EUNICE NORTON
PIANIST
Management: NBC Artists Service
RCA Building New York, N. Y.

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

FRITZ FALL
CONDUCTOR and COMPOSER — Symphony, Opera, Light Opera, Radio, Coach, Theory
Suite 701, 119 W. 57th St. New York

VLADIMIR
GOLSCHMANN
Conductor St. Louis Symphony Orchestra
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

KARL KRUEGER
CONDUCTOR
Kansas City Philharmonic Orchestra

FRITZ MAHLER
CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

DIMITRI MITROPOULOS
CONDUCTOR
Minneapolis Symphony Orchestra

Pierre Monteux
CONDUCTOR
SAN FRANCISCO SYMPHONY ORCHESTRA

ERNO RAPEE
CONDUCTOR
Music Hall Symphony Orchestra
New York

LAIRD WALLER
CONDUCTOR: RADIO, OPERA, SYMPHONY
TEACHER OF SINGING
120 West 57th St., New York, Circle 6-3720

Dr. Frieder Weissmann
ORCHESTRAL AND OPERATIC CONDUCTOR
Amstel Hotel, Amsterdam, Holland

Adamo Gregoretti Founds Experimental Opera Theatre

In connection with his vocal studio, Adamo Gregoretti has founded the Experimental Theatre of Grand Opera to give pupils the practical training required by impresarios for a professional

ADAMO GREGORETTI

career. Mr. Gregoretti believes that this plan has already proved its value. Among his artist products are Mario Cozzi, baritone, who has been heard at La Scala; Alfred Chigi, tenor, and Lillian Marchetto, mezzo-soprano, now with the Hippodrome Opera; Gilda Musitano, dramatic soprano, who has sung in Montreal and New York; Gertrude Shulman, lyric soprano; Giuseppe Paterno, Isidore Savitz, tenor, and John Valenti, baritone, all of whom have appeared in New York. Most of these have had their entire training under Mr. Gregoretti and attended his practical course.

STUDIO NOTES

MAY STONE

Charlotte Bruno, now touring with the San Carlo Opera Company, sang Ortrud and Venus in Chicago, Detroit and Milwaukee. Prior to joining the company she appeared at the New York Hippodrome as Amneris. Donald Speer, tenor, has completed thirteen weeks on the General Motors broadcast. Sol Strauser, eighteen-year-old tenor, is now with a Major Bowes Unit on tour while Murray White, young baritone, recently sang at the Clinton Theatre, New York and has been reengaged as master of ceremonies and soloist. Erna Miru, dramatic soprano, was heard at the Federal Theatre, New York. Florence Wyman, lyric soprano, has been signed by Warner Brothers and radio station WOR. Lilla Chieffo, soprano, sang for the Brooklyn Women's Democratic Club recently. All are artist students of May Stone.

EDWARD HARRIS

Edward Harris, New York coach and accompanist, has been active professionally in his studio and in concert. Among those who have coached programs with him are Josephine Antoine of the Chicago and Metropolitan Operas; Reed Kennedy, soloist at St. Bartholomew's Church and featured on the Coco-Cola Hour; Kathleen Martinson, soprano, who sang Micaela in a performance of Carmen in Birmingham, Ala. and concerts in the South. Mr. Harris' artist-pupil, Clyde Barrie recently was guest soloist on the Heinz Magazine of the Air as well as the Consolidated-Edison and Schaefer Hours. Robert Betts sang in Messiah at St. Thomas' Church where he is soloist. Mr. Harris has played recent concerts for Kathryn Meisle, John Brownlee, Josephine Antoine, Muriel Dickson, Doris Doe and Rene Maison.

WAGER SWAYNE

Among artist-pupils of Wager Swayne, Pauline Morgan recently was piano soloist with the Orange Women's Club, and the Montclair Women's Club. She plays for the Glen Ridge, N. J., Women's Club in April. Herbert Carrick was soloist at the January Diaz Musicale in the Waldorf-Astoria, New York. Emile Beaume, after engagements in the East, is touring. Nemenoff and Luboshutz, two-piano team (the latter a former pupil of Mr. Swayne), are frequently heard.

MAX JACOBS

Donato Tricarico, violinist, artist-pupil of Max Jacobs, was soloist with the Patchogue High School Graduate Orchestra, Patchogue, L. I., on January 12, playing Spanish Dance, Grandos-Kreisler; Slavonic Dance, Dvorak-Kreisler; Sehön Rosmarin-Kreisler, and Sarasate's Zigeunerweisen.

LA FORGE-BERUMEN

Emma Otero, coloratura soprano, had her teacher, Frank La Forge, at the piano for her recent recital in Derby, Conn. Mr. La Forge also contributed two groups of Chopin. The Balladiers, male quartet of La Forge students, were heard recently in Port Chester, N. Y.

ESTELLE LIEBLING

Maria Samson, soprano, and Stephano Ballarini, baritone, among the artist pupils of Estelle Liebling, appeared in the performance of Madam Butterfly at the New York Hippodrome in December, the former singing the title role. Mr. Ballarini is now on tour with the San Carlo Opera Company and on January 18 sang Escamillo in Carmen; 20, Amonasro in Aida; 22, di Luna in Il Trovatore; and 24, Telramund in Lohengrin.

Zona Hall, soprano, and Frederick Schweppe, baritone, sang for the Kiwanis Club in Scranton, Pa. Grace Panvini, coloratura soprano, and Conrad Mayo, baritone, have returned from a five-weeks' tour of Georgia. Ralph Blane, baritone, continues in Ed Wynn's show Hurrah for What, while Dana Doran is singing in the Shubert Three Waltzes.

Martha Wilkins, soprano, and Dora Lyon, mezzo soprano, were soloists on January 16 at the Lehigh Country Club, Allentown, Pa. Sue Read, singing actress, was soloist at the Hotel Shelton, New York, on January 2.

CARL M. ROEDER

Several students collaborated in a program of piano music in Mr. Roeder's New York studio on January 29. Bach preludes and fugues, toccatas and suites, Beethoven sonata, Brahms, Chopin, Liszt, Schumann and Debussy numbers were offered by Sylvia Merer, Virginia Harnell, Lydia Murphy, Rebecca Zuckermann, Rosetta Goodkind, Gretchen Lueders, Lewis Hamvas, Peggy Eastburn, Shirley Krasso, Florence Bales, Frieda Lazaris, Carrie Overton, Sarah Stein, Jerolyn Steuerwald and Natalie Rose.

EMILIO ROXAS

Artist pupils from the New York studio of Emilio Roxas have been heard recently, as follows: Jan Peerce sang in the ninth symphony of Beethoven on February 6, under the direction of Arturo Toscanini; Pino Bontemps, tenor, appeared in Traviata at the Academy of Music, Brooklyn, N. Y., on February 13. He also is singing a commercial hour over WOV; Nicola Moscona, basso of the Metropolitan, is to sing in Carnegie Hall, New York on February 27; Della Samoiloff, soprano, did six performances of Turandot at Castello Sforzesco in Milan; West Moreland is tenor soloist at Christ M. E. Church, Park Avenue, New York.

QUEENA MARIO

Vivian Bauer, Dorothy Sarnoff, Evangeline Merritt, Jane Stumm, Wilma Mirelle and Jeanne Madden sang at a Valentine Musicale in the New York studio of their teacher, Queena Mario. Miss Madden has appeared in three motion pictures, Stage Struck, with Dick Powell, Talent Scout and Sea Racketeers. Miss Mirelle, lyric soprano, sang at the Ogontz School, Philadelphia, Pa. (February 16), with Sarah Lewis at the piano.

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

JULIA PETERS
SOPRANO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

ROSA RAISA
SOPRANO — CHICAGO CITY OPERA CO.
Personal Representative: May Johnson
850 Orchestra Bldg., Chicago, Ill.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street New York

FRIEDA HEMPEL
SOPRANO
Management of Frieda Hempel
Suite 701, 119 West 57th St., N. Y.

RUTH **POSSELT**
VIOLINIST
Management: Haensel & Jones
113 West 57th Street New York

CALLIMAHOS
FLUTIST
Mgt.: Metropolitan Musical Bureau
113 West 57th St., New York

LOIS BANNERMAN
Harpist
Mgt.: National Music League, 113 W. 57 St., N. Y.

ERICA DARBO
Swedish-Norwegian Dramatic Soprano
Concert Management Vera Bull Hull,
Steinway Bldg. New York City

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

MARIA CARRERAS
PIANIST
Exclusive Mgt.: Richard Copley, 113 W. 57 St.,
N. Y., Studio: 160 E. 78 St., N. Y. BU. 8-0311

PERCY GRAINGER
PIANIST Manager: Antonia Morse
9 Cromwell Place White Plains, N. Y.

Bane Booking Bureau
119 West 57th St., New York Circle 7-7507

DORNAY-CULP

At the third Soirée Intime at the Dornay-Culp studios, New York, February 13, Lucille Manners presented Betsy Culp with a painting of Louis Dornay by Georg Claassen. The portrait, a birthday gift, was in appreciation of the work done at the studio in furthering the career of Miss Manners, now of the Cities Service radio program.

The varied program included groups of solos by professional artists at the studios—John Graeber, Grace Albert and Margaret MacLaren, who sang songs in Scottish costume. Harold Kohn, violinist, was guest artist and played works of Kreisler, Wagner-Wilhelmj and Sarasate. The program was concluded with Dorothy Kirsten, Suzanne Laval and Miss Albert singing with well blended voices the trio from the first act of The Magic Flute. Mr. Dornay gave his customary interesting comments preceding each group of songs, and Mme. Culp contributed impeccable accompanments. G. N.

MARY KINGSBURY CERATI

A series of informal Sunday afternoon musicales was inaugurated on February 6 at the New York studio of Marion Kingsbury Cerati. On the first and third Sundays of each month a candidate is selected for the William Wade Hinshaw Scholarship contest entitling the winner to one year's tuition.

BERNARD TAYLOR

Among the active artist students of Bernard Taylor are the following: Donald Dame, tenor, soloist with the Cleveland Orchestra and Chorus under the direction of Artur Rodzinski, in two performances of the Pilgrims Song, a new choral work by Arthur Shepherd, on January 13 and 15 at Severance Hall, Cleveland; Elwyn Carter, basso-cantante, under the auspices of the New York Singing Teachers' Association at the Hotel Des Artistes on January 25; Glenn Darwin, young American baritone, soloist with the National Orchestra of Washington, D. C., in a performance of Dr. Walter Damrosch's Captain, My Captain, under the direction of the composer, and over the Magic Key Hour with Dr. Damrosch in the same work on February 13.

Messrs. Dame, Darwin, Carter and Stanley Carlson, baritone, and Milton Warchoff, bass, sang leading roles in Beryl Rubinstein's new opera, Sleeping Beauty, under the direction of Albert Stoessel.

ALEXANDER RAAB

Sarah Unna, artist-pupil of Alexander Raab, pianist and teacher, was greeted at the Berkeley College Women's Club, Berkeley, Cal., on January 19, in a program on the Moor Double Keyboard piano, of works by Dohnanyi, Schubert, Ravel, Bach-Moor, Scarlatti and Leo Weiner.

Wanda Krasoff, another young artist whose training has been entirely with Mr. Raab, had to repeat the Dohnanyi Variations on a Nursery Tune as an encore, when she played with the Federal Project Orchestra (Dr. Alois Reiser, conductor), at Berkeley. Miss Krasoff also used the Moor Double Keyboard piano. Ralph Dobbs, also of the Raab Studios, in Berkeley, offered a recital in Austin, Texas.

Mr. Raab arrives in New York in April to conduct his fifth consecutive master class.

VERNON D'ARNALLE

Vernon d'Arnalle has been offering lectures on Wagnerian operas at his New York studio. Mr. d'Arnalle's talks are illustrated by professional artists and orchestral recordings. Subjects already discussed have been Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Die Meistersinger. The final lecture, on Tristan und Isolde, takes place tonight (March 1). Other events to follow the Wagnerian operas will be on the classic Lied, with programs of Schubert, Schumann, Brahms and Wolf.

ACTIVE VOICE TEACHER

HELEN CHASE,
New York vocal teacher and coach, numbers among her artist-pupils Margaret Speaks, soprano. (Photo by Jenkins & Guillo.)

GIACOMO BOURG

Maria Anastasia, lyric-coloratura soprano; Nino Bellafiore, tenor, and George Keller, baritone, gave a debut concert at the Academy of Music, Brooklyn, N. Y., on February 5. The soprano sang The Wren (Benedict), Ah, fors' e lui (Verdi) and duets with tenor and bass, winning heavy applause following the Verdi aria. Mr. Bellafiore scored with E lucevan le stelle (Puccini) and Mr. Keller was warmly welcomed for Deh, vieni (Mozart). The singers are pupils of Giacomo Bourg. F. W. R.

OBITUARY

Louis Robert

Louis Robert, organist and choirmaster of the P. E. Church of the Holy Trnnity, Brooklyn, died on February 15 in his home there. He was born in Haarlem, The Netherlands, fifty-five years ago, and was a son of the late violinist, G. F. L. Robert. After serving as organist of the Haarlem Cathedral, he came to the United States in 1922, trained a chorus for the Schola Cantorum, New York, and became organist at Holy Trinity. In 1934 he was named head of the organ department at Peabody Conservatory of Music, Baltimore, Md. His widow and a son survive.

Frederick Carberry

MILWAUKEE, WIS.—Frederick Carberry, music director, has died here. Blind for five years, his affliction only increased his music activity. He was born in Dubuque, Iowa, and early made tours in Gilbert and Sullivan operas, for three years as soloist with violinist Max Bendix and for many years with ranking singers in oratorio. He was soloist with the Chicago Symphony Orchestra and in prominent church choirs, and was first president of the Milwaukee Civic Music Association. Chicago engaged him to direct municipal sings; for many years his work in parks was a summer concert feature in Milwaukee. Besides his studio teaching, he conducted several singing classes and was official song leader for the Milwaukee Rotary Club. J. McC.

Frederick W. Wodell

ST. PETERSBURG, FLA.—Frederick W. Wodell, seventy-eight, baritone, composer and conductor of Boston, died here on February 13. Born in London, England, he taught singing for thirty years in Rochester, N. Y., and Boston. He had been a choral conductor for many years and wrote several books on singing and chorus direction. P. R.

Mrs. Charles J. Samuels

MINNEAPOLIS, MINN.—Mrs. Charles J. Samuels, mother of Homer Samuels, pianist, and mother-in-law of Amelita Galli-Curci, died here on February 13. She was seventy-nine years old. W. P.

Mrs. J. O. Adsit

BUFFALO, N. Y.—Mrs. J. O. Adsit, known for her support in musical circles, died at the home of her daughter, Margaret Adsit Burrill, on January 26. L. M.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management: Arthur Judson, Inc.
113 West 57th St., New York

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg,
Fisk Bldg., N. Y.

EUGENE LIST
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

MARION FRANK LESLIE
DRAMALOGUIST
Personal Representative: G. H. Dalrymple
250 W. 57th St., N. Y. CO. 5-0477

LILLIAN GUSTAFSON
SOPRANO
Exclusive Mgt.: Annie Friedberg
250 West 57th St., N. Y.

ALEXANDER KIPNIS
BASSO
Management: Charles L. Wagner, Inc.
511 Fifth Avenue New York, N. Y.

STELL ANDERSEN
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York, N. Y.

JOSEPH BENTONELLI
TENOR—Metropolitan Opera Association
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

EUGENIA BUXTON
AMERICAN PIANIST
Management: Richard Copley
113 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
PRES. OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
850 Orchestra Building, Chicago, Ill.

MELCHIOR
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, RCA Bldg., New York

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

FLORENCE GEORGE
COLORATURA SOPRANO
Management: NBC ARTISTS SERVICE
RCA Bldg., Radio City, New York

JOSEF HOFMANN
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

ALICE TULLY
DRAMATIC SOPRANO
Concert Mgt.: Bernard R. Laberge, Inc.
2 West 46th St., New York

ANNE MUNDY
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

CREATORE GRAND OPERA COMPANY
Season 1938-39—Beginning January 15, 1939—
Now Booking. 75 W. 92nd St., New York City

VIRGINIA REA
SOPRANO
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

MARK LOVE
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

JESSICA DRAGONETTE
RADIO—CONCERT
Haensel & Jones, 113 W. 57th St., N. Y. C.

OSCAR WAGNER
Pianist
Dean of Juilliard School of Music

D. C. DOUNIS
VIOLIN MASTER WORKS

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St.,
New York, N. Y. Phone PLaza 3-8488

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-0700

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

EUROPEAN

CORRADINA MOLA
HARPSICHORDIST—Prize Winner of Italian Academy of Immortals. Touring Europe 1937
Mgt.: Kiesgen, 252 Fbg. St. Honoré, Paris, France. Personal address: 4 Viale Berengario, Milan, Italy.

Mme. EMMA NEVADA
The World Famous Prima Donna and Teacher of Singing
59 Greencroft Gardens, Phone:
London N. W. 6 Maida Vale 3838

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE
Mgt.: Alfred Lyon, 40, rue du Colisee, Paris, Fr.

CLAUDE GOT BASS-BARYTONE
Paris Opera and Opera-Comique—Florentine May—Liceo, Barcelona, etc.
Information: 11, rue St. Guillaume, Paris, France

ELLEN COLEMAN
ENGLISH COMPOSER
Poem for Violin and Piano
Sonata for Cello and Piano, Piano Pieces, Songs.
Pub. by Augener, 18 Gt. Marlborough St., London

KILENYI
PIANIST
Mgt.: HAROLD HOLT, 3 Clifford St., London

ROGER AUBERT
PIANIST
7, rue Vezelay, Paris, France

SYLENKA
SPANISH DANCES In America 1938
Pupils Accepted
35 rue de Dantzig, Paris XV, France

EISENBERG
VIOLONCELLIST
Mgt.: Kiesgen, 252 Fbg. St. Honore, Paris, Fr.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.

EVE MAXWELL-LYTE
Traditional Songs of Many Lands
53 Warwick Gardens, London, W. 14

ANDERS TIMBERG
Swedish Tenor
MARY RAMSAY
Scottish Pianist
46 Fordwych Rd., N. W. 2, London, England

MAREX LIVEN
BASS-BARITONE
of the Opera-Comique
Care Musical Courier, 6, Sq. Leon Guillot, Paris

GEORGE KAZAMEK
AMERICAN VIOLINIST—COMPOSER—TEACHER
Master Classes for Violinists and Teachers
Roomstrasse 33, Coblenz, Germany

"As Good As STRAD"
MILLANT-ROUSSEL
Makers of De Luxe
Violins — Violas — Cellos
References from the leading European Artists.
Information on Request
51 Rue de Rome, Paris

IVOR NEWTON
Accompanist & Coach—Associated as Accompanist with Piagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Schorr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S.W. 7.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed PASTORALE, for oboe, piano, and violin. Price: $1.45
For Sale: Elkan-Vogel Co., Inc. 1716 Sansom St., Phila., Pa. The Gramophone Shop, Inc. 18 E. 48th St., New York

New Italian Works Led by Ghione In Lists of Detroit Orchestra

Prokofieff, Cassado, Ruth Slenczynski and Miriam Winslow Dancers Appear with Ensemble—Victor Kolar Directs—Helen Jepson and Raya Garbousova in Recitals

DETROIT, MICH.—The activities of the Detroit Symphony Orchestra, under its conductors Franco Ghione and Victor Kolar, have been varied in the past month. The two Thursday evening concerts have been directed by Mr. Ghione. The program for January 27 opened with Beethoven's Eroica Symphony, which was given an impressive performance, rich in devotion and lofty musical expression. Siegfried's Rhine Journey from the Dusk of the Gods showed Mr. Ghione at the height of his dramatic gifts, and the familiar Rakoczy March by Berlioz roused the audience to enthusiasm. A first performance in America of a symphonic poem, X. Legio by Barbara Giuranna, proved to be a delightful and lively work. While only eight minutes in length, this composition was awarded a first prize in a national competition held in Italy last year. The composer was born in Palermo in 1902.

CASSADO AND NOVELTIES

The concert of February 3 brought the dashing Spanish cellist Gaspar Cassado, playing the Haydn concerto in D major. Again Mr. Ghione directed. The Haydn was given a thoroughly fine performance by Mr. Cassado, who plays with ease, fine musicianship and much brilliancy. He was recalled again and again. The program included three first performances, two of them by contemporary Italian composers, a theme, variations and fugue by Toni, and the Prelude to Liola by Mulé. The concert closed with a brilliant interpretation by both Mr. Ghione and the orchestra of the overture to The Bartered Bride. The other new work heard was a Meditation by Suk. All of the new compositions were well worth hearing, and one feels sure they received inspiring readings from Mr. Ghione who seems to have an inexhaustible supply of musical inspiration.

Franco Ghione's Saturday evening concert of January 29 comprised Brahms' variations on a theme by Haydn, the Ravel Alborado del Gracioso, and a stirring reading of the Beethoven fifth symphony. It was a program of variety to delight the large number of music lovers present, and appreciation was shown in no uncertain way.

WINSLOW DANCERS ASSIST

Under the leadership of Victor Kolar, the Detroit Symphony Orchestra has given two concerts with Miriam Winslow and her Dance Group, one Wagner program with Beal Hober as soloist, and also presented Alec Templeton in two concerts (one a Young People's concert entitled Fun in Music with Mr. Templeton in the dual role of pianist and commentator). Miss Winslow proved to be a dancer with considerable solo gifts, and her group was adequate. Their program was entertaining and well executed and enthusiastically received. Alec Templeton packed the house for his performance of Liszt's Hungarian Fantasy, after which in response to the insistent applause, Mr. Templeton extemporized in his accustomed manner. Mr. Kolar and the orchestra played the Schumann Spring Symphony and Sibelius' tone poem, En Saga, both of which were much enjoyed. The all Wagner program attracted a fine audience. Miss Hober, possessed of a splendid voice, sang Brünnhilde's Immolation from the Dusk of the Gods; the aria, Dich Theure Halle, from Tannhäuser, and an air from Die Walküre.

Ruth Slenczynski and Serge Prokofieff appeared as soloists under the baton of Mr. Kolar in the Friday evening pianists' series. Miss Slenczynski is really extraordinary and received the admiration of all present for her dazzling technical and musical talents. She played the Beethoven concerto in C minor, Schumann's Etudes Symphoniques and the Bach-Liszt prelude and fugue in A minor, and many encores.

Mr. Prokofieff had a program made up entirely of his own compositions. Mr. Kolar led the orchestra through the Classical Symphony, and gave accompaniment to Prokofieff's piano concerto (No. 1). Mr. Prokofieff played his second sonata, Ten Visions Fugitives, Three Fragments from Romeo and Juliet and was the brilliant soloist in his concerto. He was enthusiastically recalled.

RECITALS

Among the other musical events, there was a song recital by the beautiful Helen Jepson; a cello recital by Raya Garbousova under the auspices of the Tuesday Musical; and Eudice Shapiro, the brilliant young violinist in recital.

Miss Jepson appeared in the Masonic Auditorium Series giving a fine program which she sang with taste and skill. She was in excellent voice and had an able assistant in her accompanist Robert Wallenborn. Her comprehensive program included operatic arias, Lieder, French songs as well as a classical group. Encores were numerous.

Raya Garbousova, cellist, performed an excellent program which entirely captivated her large audience. Among the works was the Boccherini concerto in B flat, the Rococo Variations by Tschaikowsky and smaller pieces by Weber, Chopin and Cassado. Miss Garbousova is a brilliant and fascinating musician of the first calibre. She plays with skill, temperament and sincerity, and the listener grows ever more enthusiastic. Several encores were given.

M. E.

Ballet Troupe Invades New Orleans

Jooss Dancers Well Received—Robert Casadesus and Barrere-Britt Concertino Heard—Local Orchestra Presents Child Pianist

NEW ORLEANS, LA.—With the increased number of ballet troupes finding their way down this far south, there is growing evidence of a definite consciousness toward and appreciation of the modern concept of dancing. The third group to appear within the past six weeks was the Jooss European Ballet, who gave one public performance in addition to that before the Philharmonic Society. Their combined programs covered a large percentage of the repertoire of this comparatively young organization, and the crowds which packed the auditorium included many two-nighters. A youthful charm pervades the Jooss Ballet, and their productions are colorful and interesting impressionistically.

The Philharmonic Society also introduced to the local audience Robert Casadesus, whose performance drew enthusiastic appreciation and proved that reports concerning the distinguished French pianist were warranted. His well-balanced program ran the gamut from Rameau and Scarlatti, through Beethoven, Schumann and Chopin, to the modern school and displayed refreshing virility of interpretation, most noteworthy in the several Chopin numbers.

The Barrere-Britt Concertino was introduced as the second attraction on the Ensemble Series of the Philharmonic Society, and their generous and varied evening's entertainment attracted not only with skillful musicianship, but by effects achieved with their instrumental combinations.

The fifth concert in the 1937-38 season of the New Orleans Civic Symphony Orchestra, with Arthur Zack as conductor, presented a promising twelve-year-old pianist, Warrene Kuntz, who performed the Mozart concerto in C minor. Outstanding on this same program was the Sibelius suite for string orchestra, Rakastava.

O. M. L.

SINGING IN LONDON

EMYLON BIEDENHARN, contralto, gives a concert in Wigmore Hall, London, tonight (March 1). She has been heard in opera and concerts not only in Europe but also in the United States. (Photo by Janet Jevons.)

EUROPEAN

BOUCHERIT
Professor of Violin at Paris Conservatoire and American Conservatoire, Fontainebleau (André Asselin, Assistant)
Information: 8, rue des Marronniers, Paris, Fr.

ANDRE MATHIEU
EIGHT YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: Pierre Van Dores, 16 rue de l'Odéon, Paris

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George —Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard R. Laberge, Inc., 2 West 46th St. New York, N. Y.

International Concert Management
WILHELM STEIN
— OPERA, CONCERTS, TOURS —
20, Lothringerstrasse, Vienna, Austria.
Phone U 16-1-80

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

JEAN NORRIS
PIANIST
Management:
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1
252, Fbg. St. Honoré, Paris VIII

Mr. and Mrs. Palmer Christian to Conduct Tour of Europe

Palmer Christian, organist of the University of Michigan and professor of organ in its School of Music, conducts a music tour of Europe this summer with Mrs. Christian as social director. It is to be known as a Travelling Seminar in Music Literature and credit will be allowed by the summer session of the school. Nine countries are to be visited in sixty-four days, including the festivals at Salzburg, Munich and Bayreuth. The group leaves New York on the SS. Rex on July 2, with Naples as the first stop. Rome, Florence, Venice, Verona, Budapest and Vienna will be visited before the party goes to Salzburg. Other stops are to be made at Heidelberg, Nuremberg, Cologne, Brussels, Paris, London and parts of Scotland. The party returns on the SS. Caledonia, reaching New York on September 4.

Anne Mary Bentley in Oklahoma

OKLAHOMA CITY, OKLA.—Anne Mary Bentley, pianist, and former pupil of Sigismond Stojowski, has resumed her lecture-recitals following her recovery from an illness which necessitated her withdrawal after her New York recital last season. Miss Bentley appeared recently for the music department of C. W. A. C. of which she was a member. Her programs are entitled The Pianoforte and Dance Forms of the Seventeenth and Eighteenth Centuries and she illustrated her talk with suites, and partitas as well as offering sonatas of Scarlatti. Miss Bentley subsequently spoke on Musical Reminiscences before the Pianists' Club. C. P.

Elmo Russ Gives Series of "Miniature Musicales"

Elmo Russ, American composer, has inaugurated a series of Monday evening Miniature Musicales at the New York studio of J. H. Duval. The series concluded on February 28. Mr. Russ has returned from a tour of the Southern states. He plans another tour to St. Louis, Kansas City, Omaha, Topeka, Chicago, Cedar Rapids and Iowa City.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 57th St., New York City. CO. 5-9131

OLEVENE JOHNSON
SOPRANO
CHICAGO CITY OPERA COMPANY
Address: 825 Orchestra Hall Bldg., Chicago, Ill.

MARY WHEELER
LECTURE-RECITALS IN COSTUME
Ancient Songs and Ballads Sung to Kentucky Mountain Dulcimer
Mgt.: M. Dickoré, 3348 Burnet Ave., Cincinnati, Ohio

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
44 West 56th St., N. Y. C. COlumbus 5-9340

Betty PARET
HARPIST
Studio: 264 Lexington Ave., N. Y. LE. 2-9544

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 W. 73rd St., N. Y. TRafalgar 7-6700

CAROLYN GRAY
ACCOMPANIST and COACH
310 East 44th St., New York, N. Y.

RUTH CULBERTSON
CONCERT PIANIST
BAUMBURG PRIZE WINNER
Suite 703, 119 W. 57th St., New York City

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

HENRY A. SCHROEDER
TEACHER OF SINGING
310 West 79th St., New York. EN. 2-4920

The CINCINNATI TRIO
Ary van Leeuwen, Flute Fritz Brush, 'Cello
May Estel Forbes, Piano
222 McCormick Place, Cincinnati, O.

OTTO LEHMANN
CONDUCTOR—ACCOMPANIST—COACH
Hotel Wellington, N. Y. C. Tel. CI. 7-3900

GLICKMAN COLLEGE of MUSIC
57 East Jackson Boulevard
Chicago, Ill.

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impressario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

BELLE FISCH SILVERMAN
VOICE PLACEMENT — COACHING
Hotel Douglas, Hill Street, Newark, N. J.

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
TEACHER OF SINGING
2201 Eutaw Place Baltimore, Md.

ADA BELLE FILES
CONTRALTO
Costume Recitals
1400 Lake Shore Drive, Chicago, Ill.

EDWARD MELTZER
GUEST CONDUCTOR
Chicago World's Fair
Vienna Symphony
SYMPHONY, OPERA, RADIO, LECTURES
"A highly inspired conductor."—Wiener Zeitung
America until June 1: Europe after June 15
64 E. Jackson Blvd., Chicago, Ill. EDG. 5151

CLAUDIA VOLTA
OPERA — CONCERT — RADIO
Featuring "Opera Bits" in Costume
Suite 701, 119 W. 57th St., New York

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34 *Appointments by Mail*
Metropolitan Opera House Bldg., 1435 B'way.

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

HELEN MARGOLYNE
Soprano
CONCERT—RECITAL—RADIO
825 Orchestra Hall Bldg., Chicago, Ill.

RICHARD BARNES & CHARLES WILKES
DUO-PIANISTS
Per. Rep. Dorothy Leach,
710 South Blvd., Tampa, Fla.

LOUISE JENKINS
LECTURE COSTUME RECITALS
Experienced Teacher of Male & Female Voices
370 Riverside Drive, N. Y. C. AC. 2-5223

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete catalogues post free on application.

J. RANDOLPH JONES
CONDUCTOR
Personal Representative: G. H. Dalrymple,
250 West 57th St., New York

DOROTHY BOWEN
SOPRANO
ORATORIO — CONCERT — RADIO
825 Orchestra Building Chicago, Ill.

SYDNEY DE VRIES
BARITONE
OPERA — CONCERT — RADIO — ORATORIO
Mgt.: Annie Friedberg, 250 W. 57th St., N. Y.

ESTELLA LENCI
MEZZO-SOPRANO
RADIO—CONCERT—OPERA—MOVIES
CHICAGO CITY OPERA COMPANY

The EIGHTEENTH CENTURY SINGERS
—In Costume—
Address: 800 Kimball Bldg., Chicago, Ill.

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
98 Riverside Drive (corner 82nd St.), New York
ENdicott 2-6629

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond
Pierce Bldg., Boston, Mass.

ERNST VICTOR WOLFF
HARPSICHORDIST PIANIST
Mgt.: Guild for Musicians, 113 W. 57th St., N. Y.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York CIrcle 7-3958

Oliver Stewart
Tenor
Concert Management: Milton Bendiner
113 West 57th St., New York

LOLA FLETCHER
SOPRANO, CHICAGO CITY OPERA
842 Agatite Avenue, Chicago, Ill.

ALFRED CHIGI
BARITONE
Personal Representative: Coleman D. Squires,
509 Fifth Avenue, New York

Louise St. John WESTERVELT
Expert Builder of Programs for Singers or Choral Conductors
Chicago Conservatory of Music, Kimball Bldg.

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Norfleet Trio Camp for Girls, Peterboro, N. H., July and August. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., New York. Tel. ATwater 9-8608.

CHARLES A. RUETSCHI PIANIST ACCOMPANIST
Suite 705, 119 W. 57th St., New York City

OPPORTUNITIES

Vanderbilt Studios, Inc.
M. Duble-Scheele
238 Madison Ave., between 37th & 38th Sts.
Ideal Murray Hill location. Large housekeeping studio-apartments. One and one-half rooms. Distinction, completely modernized. Ready for inspection. Renting office on premises. Lexington 2-3798.
Vanderbilt Studios, 37 East 35th St., offers furnished piano studios 50c hourly rate. Telephone Caledonia 5-7972 for reservations.

. RECORDING .
MELOTONE RECORDING STUDIOS
25 Central Park West, N. Y. C.
Phone: CIrcle 6-1366. Mera Machnes Weinstock

MAE GRAVES ATKINS
TEACHER OF SINGING
Pupil of Mme. Marcella Sembrich
Chicago Conservatory, Kimball Hall, Chicago, Ill.

ARTHUR GERRY
TENOR
56 West 68th St. SUs. 7-7443
New York City FLs. 3-7944

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cont. 8194
64 East Lake St., Chicago, Ill.

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
152 Hawthorne Ave. Glen Ridge, N. J.

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 W. 73rd St., New York TRafalgar 7-1676

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

MARY ANN KAUFMAN
SOPRANO
64 East Van Buren Street, Chicago, Ill.

VICTOR PRAHL
BARITONE
Sage Hall, Smith College, Northampton, Mass.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

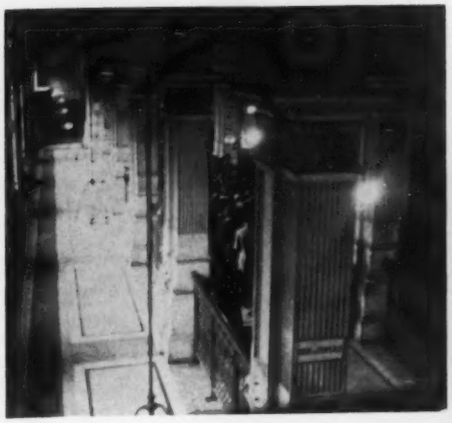
HILDA OHLIN
SOPRANO—CHICAGO CITY OPERA COMPANY
5423 Harper Ave., Chicago, Ill.

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

ADVERTISING INDEX

	Page
ACADEMY of Allied Arts	4
Ahrling, Adelaide	5
Alexander, Arthur	47
Allen, Creighton	4
Allen, Robert	5
Althouse, Paul	46
American Academy of Dramatic Arts	4
American Opera Co.	6
American Society of Ancient Instruments	32
Andersen, Stell	47
Anderson, Oscar W.	46
Antoine, Josephine	12
Arden, Dorothy	5
Arendt, Elsa Harthan	4
Armand & L'Estelle	5
Associated Artists Service	32
Atkins, Mae Graves	49
Aubert, Roger	48
Auditorium Recital Hall	6
Austin, Grace Leadenham	43
Autori, Franco	4
BACHNER, Louis	3
Baer, Frederic	6
Bailey, Arch	34
Bakaleinikoff, Vladimir	5
Baklor, Elsa	49
Balokovic, Zlatko	47
Bampton, Rose	12
Bane Booking Bureau	46
Bannerman, Lois	16–46
Barnes, Frederick	6
Barnes, Richard & Wilkes, Charles	49
Barrows, Harriet Eudora	49
Barstow, Vera	5
Bartlett & Robertson	46
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	5
Beethoven Society, The	5
Bentley, Anne Mary	4
Bentonelli, Joseph	47
Berumen, Ernesto	3
Bigalli, Dino	49
Bishop, Frank	46
Blatherwick, Barbara	45
Boies, Susan	3
Booknigs Corp.	42
Bouras, Marion Schroeder	6
Borowsky, Serge	49
Boucherit, Jules	48
Bourg, Giacomo	6
Bovy, Vina	23
Bowen, Dorothy	49
Boxall, Mary	6
Boyce, Alfred	3
Bradbury, Claudia	5
Braddock, Amelia	6
Brady, William S.	3
Branzell, Karin	44
Braun, Leo	3
Britain, Radie	6
Brocks, Hanna	3
Bronstein, Raphael	49
Brown, Eva	5
Browne, Mildred	6
Brownlow, William	6
Buchta, Jean	44
Burgess, June	3
Burnham-Wragg Piano School	3
Burton, Arthur	5
Bush, Grace	5
Butler, Hanna	4
Buxton, Eugenia	45–47
CADMAN, Charles Wakefield	34
Callimahos, Lambros Demetrios	46
Carlson, Harry T.	4
Carreras, Maria	46
Carreiro, Theo S.	20
Carson, Leon	47
Carter, Ernest	46
Case, Harriet	4
Caselotti, Guido	6
Chambers, Peter	6
Chapman, Frank	47
Charbonnel, Avis Bliven	4
Chase, Helen	6
Chester, J. & W.	49
Chicago Musical College	22–47
Chigi, Alfred	49
Chittenden, Kate S.	4
Cimini, Pietro	5
Cincinnati Trio, The	49
Cleveland Institute of Music, The	4
Clovis, Hall and Steele, Eleanor	44
Coleman, Ellen	48
Collectors Record Shop	5
Collins, Edward	4
Colson, Frank	5
Composers Press, Inc.	43
Conley, Eugene	5
Cook, Naomi Cullen	28
Corigliano, John	44
Corona, Leonora	30
Cottlow, Augusta	6
Creatore Grand Opera Company	47
Crooks, Richard	46
Culbertson, Ruth	49
Curtis Institute of Music	47
Czerwonky, Richard	49
DA COSTA, Jose	20
Darbo, Erica	46
D'Arnalle, Vernon	6
D'Arville, Colette	45
Davis, Montgomery	30
Dellera, Riccardo	4
Delphic Studios Recital Hall	49
Delta Omicron	6
De Segurola, Andres	34
De Sellem, Elaine	49
Devries, Mr. and Mrs. Herman	4
DeVries, Sydney	49
Dickenson, Jean	44
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	33
Doelling-Schmidt, Mae	6
Dornay-Culp Studios	30
Dounis, D. C.	47
Dragonetta, Jessica	16–47
Draper, Freda	4
Dubensky, Arcady	32
EAST, Grace Adams	34
Eastman School of Music	20–47
Eighteenth Century Singers	49
Eisenberg, Maurice	48
Ellison-White Bureau	6
Elman, Mischa	15
Elmore, Robert	4
Erb, Bessie Fuhrer	5
Erb, John Warren	6
Everett, Charles	4
FALL, Fritz	46
Falliani, Maru Castagna	6
Files, Ada Belle	49
Findlay, Francis	44
Fischer & Bro., J.	43
Flagstad, Kirsten	47
Fletcher, Lola	49
Forest, Frank	19
Foster, Harriet	4
Fox, Felix	49
Frantz, Dalies	12
French, Isabel	4
Fricken, Frederica	4
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A.	3
Galaxy Music Corp.	42
Ganz, Rudolph	28
Garrigus, Esperanza	3
Gebhard, Heinrich	20
Geon, Marcella	4
George, Florence	47
Gerry, Arthur	49
Gerschkovitch, Jacques	5
Gerster-Gardini School	49
Gerts, Annemarie	5
Giannini, Dusolina	21
Glade, Coe	28
Glickman College of Music	49
Golde, Walter	3
Golschmann, Vladimir	46
Goodman, Mischa	49
Goodwin, Esther	45
Gorin, Igor	34
Got, Claude	48
Graffman, Vladimir	3
Grainger, Percy	46
Grasse, Edwin	3
Gray, Carolyn	49
Gray, John A.	5
Greenlees, Loudon	45
Gregoretti, Adamo	18
Griffith, Yeatman	34
Griselle, Thomas	5
Groschke, Katherine	3
Grunn, Homer	5
Gustafson, Lillian	47
HAMMOND, Alexander	5
Harris, Daniel	4
Harris, Edward	3
Hassell, Stanley	20
Hasselmans, Louis	4
Hassler, Jeanne	6
Hawks, Catherine	4
Helfman, Max	49
Hempel, Frieda	46
Henry, Harold	44
Herrick, John	44
Hess, Hans	5
Hess, Myra	24–46
Highley, Lois E.	5
Hofmann, Josef	47
Horne, Mina	44
Hottinger, Elsa	4
Hoyen, George	6
Huss, Henry Holden	6
Hutcheson, Ernest	47
INSTITUTE of Musical Art	45
Irwin, Richardson	4
JACKSON, Milford	5
Jamison, Ann	34
Jenkins, Louise	49
Jepson, Helen	12
Johnson, Olevene	49
Jokl, Fritzi	4
Jolliffe, Norman	3
Jones, J. Randolph	49
Juilliard Graduate School	35
Juilliard School of Music	47
KASS, Florence	6
Kaufman, Mary Ann	49
Kaye, Milton	6
Kazamek, George	48
Kemp, Clifford	6
Kennedy, Steven	44
Ken-Mar School of Music	5
Kenyon, Doris	34
Kilenyi, Edward	48
Kipnis, Alexander	47
Kirk, Beverly	6
Knox, Edith	5
Knupfer, Walter	28
Kronkowski, A.	5
Krueger, Karl	46
Kryl and His Symphony Orchestra	28
LA MAR, Grace	5
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Dorothea	4
Lawrence, Marjorie	29–47
Lehmann, Otto	49
Lenci, Estelle	49
Leopold, Ralph	44
Leslie, Marion Frank	47
Levy, Heniot	4
Liebling, Estelle	47
Liebling, George	5
Lipsky, Alexander	6
List, Eugene	47
Liven, Marex	48
Loewenguth Quartet	48
Love, Mark	47
Luening, Ethel and Otto	4
MACCUE, Beatrice	4
MacDonald, Amanda	4
Magee, Edythe J.	6
Mahler, Fritz	46
Marcelli, Nino	5
Marcus, Adele	6
Margolis, Samuel	4
Margolyne, Helen	49
Martens, Violet	6
Martinelli, Giovanni	46
Martini, Nino	12
Mathieu, Andre	48
Matzenauer, Margaret	46
Maxwell-Lyte, Eve	48
Mayo, Beatrix	5
McArthur, Edwin	4
McChesney, Ernest	30
McClanahan, Richard	6
McClung, Marjorie	6
McMillan, Malcolm	5
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	47
Melotone Recording Studios	49
Meltzer, Edward	49
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	12
Miccu, Mario	4
Michigan State College	30
Milholin, Marion London	6
Millant-Roussel	48
Mills, Walter	30
Mitropoulos, Dimitri	46
Mittell, Philip	3
Mola, Corradina	48
Monath, Hortense	46
Monroe, Lucy	47
Monteux, Nancie	24
Monteux, Pierre	46
Montez, Luisa	4
Moore, Grace	46
Moore, Mary Carr	5
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	18–47
Mu Phi Epsilon	4
Murat, Ronald	3
NATIONAL Concert League	28
National Piano Playing Tournament	6
Nelson, Edgar	28
Nevada, Emma	48
Newton, Ivor	48
Nichols, Alice	3
Norena, Eide	45
Norfleet Trio	49
Norris, Jean	48
Norton, Eunice	46
OBERLIN CONSERVATORY	6
Ohlin, Hilda	49
Omeron, Helen Bates	5
Ondricek, Emanuel	44
Onofrei, Dimitri	6
Orton, Dorothy	14–44
Ostrander, Florence	6
Ott, Bertha	49
PADGITT, Bissell	4
Paggi, Ada	28
Pangrac, Francis	49
Paret, Betty	49
Paris Saxophone Quartet	48
Parker Productions, Donna	5
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	49
Penfield, Effa Ellis	4
Perlman, George	4
Persinger, Louis	44
Pessl, Yella	44
Peters, Julia	46
Petri, Edoardo	3
Philadelphia Conservatory	49
Phillips, Madalyn Akers	5
Picco, Millo	3
Ponselle, Carmela	30
Ponselle, Rosa	26–27–45
Posselt, Ruth	46
Prahl, Victor	49
Pro Arpa Quartet	4
Prouty, J. Cecil	4
Puel, Mme. Rachel	6
RAISA, Rosa	46
Ramsay, Mary and Timberg, Anders	48
Rapee, Erno	46
Raymond, George Perkins	24
Rea, Virginia	47
Reardon, Mary	5
Rebner, Wolfgang	44
Redd, Jean	6
Reid, William A.	6
Reimers, Paul	3
Repper, Charles	6
Rethy, Esther	44
Rhodes, Ellis and Mildred Ware	5
Rice, Mme. Melanie Guttman	4
Riesberg, F. W.	6
Rinquest, Baxter	5
Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	48
Rogers, Francis	3
Romanesque, Alexander	6
Rooney, Ruth	5
Roosevelt, Emily	47
Rosati, Enrico	30
Ross, Jane	6
Ross, Stuart	3
Rossi-Diehl, Courty	32–49
Roxas, Emilio	49
Royal, William	5
Ruetschi, Charles A.	49
SAIDENBERG, Daniel	6
Sample, John Dwight	28
Sandor, Arpad	4
Saroya, Bianca	6
Sayao, Bidu	17
Schirmer, Inc., G.	42
Schofield, Edgar	3
Schroeder, Henry A.	49
Schumann, Elisabeth	47
Schuster, Joseph	4
Schwerke, Irving	48
Seagle, Oscar	44
Shaffner, Ruth	6
Sharnova, Sonia	28
Shelton, Maud Key	4
Shure, Leonard	4
Siebach, Fritzi	6
Sigma Alpha Iota	47
Silverman, Belle Fisch	49
Sinclair, Daisy	5
Skilton, Charles Sanford	4
Skrobisch, Jean	3
Slenczynski, Ruth	45
Slocum, Blanche	49
Smith, Sylvia	6
Spada, William	6
Spear, Thelma	6
Stage, Florence	5
Steber, Eleanor	6
Steele, Eleanor and Clovis, Hall	44
Stein, Wilhelm	48
Stewart, Oliver	49
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	44
Stoessel, Albert	44
Stueckgold, Grete	25–46
Stueckgold, Jacques	3
Sturani, Cesare	4
Sullivan, Mrs. Daniel	49
Sutro-Seyler Studio	5
Sutton, Martha Briggs	4
Swain, Edwin Orlando	3
Swarthout, Gladys	46
Swayne, Wager	43
Sylenka	48
TARNOWSKY, Sergei	4
Taubman, Leo	6
Taylor, Bernard U.	3
Tetley-Kardos, Richard	5
Thiers, Louise Gerard	3
Thomas, Ralph	34
Tibbett, Lawrence	12
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tully, Alice	47
Tureck, Rosalyn	44
Tweedy, Maude Douglas	3
ULANOWSKY, Paul	6
University of Southern California	34
VALENTINE, Marguerite	3
Van de Veer, Gina	31–46
Van Den Burg, Willem	5
Vanderbilt Studios	49
Van Grove, Isaac	34
Vanna, Gina	4
Verson, Cara	24
Vienna Choir Boys	13
Virgil School of Music	6
Vita, Arturo	44
Volta, Claudia	49
Von Zweygberg, Lennart	6
Votipka, Thelma	6
WAGNER, Oscar	47
Waldron, Marga	4
Waller, Laird	46
Walters, Peter Louis	4
Weissmann, Dr. Frieder	46
Wessell, Florence	44
Westervelt, Louise St. John	49
Westlake, A. Verne	4
Westminster Choir School	4
Wheeler, Mary	49
Whitney, Robert S.	5
Wilson, Lillian Backstrand	5
Wolff, Ernst Victor	49
YON, Pietro A.	
ZADOR, Emma	6
Zeikel, David	5
Zelzer, Harry	5

A GALA NIGHT AT THE VIENNA STATE OPERA



LINE AT THE BOX OFFICE BEFORE THE PERFORMANCE.

THE LIGHTS ARE LOWERED FOR THE MEISTER-SINGER PRELUDE.

THE BRASS CHOIR OF THE ORCHESTRA IN ACTION.

THE PARQUET AND THE BOXES PRESENT A COLORFUL SIGHT.

THE GALLERIES, AS USUAL, CONTAIN ARDENT MUSIC-LOVERS.

THE STANDEES INCLUDE STUDENTS WITH THEIR TEXTBOOKS.

SINGERS TAKE BOWS TO APPLAUSE BEFORE THE CURTAIN.

INTERMISSION ON THE STAIRCASE LEADING TO THE FOYER.

THE FESTWIESE SCENE BRINGS WAGNER'S OPERA TO A CLOSE.

(All photographs by Pictorial Feature Service.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

BONELLI

International Baritone of Opera, Concert and Radio